

RHYTHMIC MOTIVE FROM BARS 13-14

RELATED MOTIVE (RHYTHMICALLY AUGMENTED)

Intro

Main Theme (letter A)

1st PHRASE

2nd PHRASE

3rd PHRASE

(EXTENSION)

The musical score for Example 1 is written in 4/4 time and consists of three staves. The first staff, labeled 'Intro', contains measures 1 through 9. It features a rhythmic motive from bars 13-14, which is a sequence of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. This motive is repeated in measures 2, 3, 4, 5, 6, and 7. The second staff, labeled 'Main Theme (letter A)', contains measures 11 through 14. It features a rhythmic motive from bars 13-14, which is a sequence of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. This motive is repeated in measures 12, 13, and 14. The third staff, labeled 'Main Theme (letter A)', contains measures 15 through 25. It features a rhythmic motive from bars 13-14, which is a sequence of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. This motive is repeated in measures 16, 17, 18, 19, 20, 21, 22, 23, 24, and 25. The score includes various harmonic annotations such as Eb, Ab, Bb, C, F, G, and B, as well as chord symbols like Eb7, Ab7, Bb7, C7, F7, G7, and B7. It also includes dynamic markings like > and <, and articulation markings like ^ and v. The score is divided into three phrases: the 1st phrase (measures 11-14), the 2nd phrase (measures 15-20), and the 3rd phrase (measures 21-25). The 3rd phrase is labeled '(EXTENSION)'.

Second Theme (letter D)

The musical score for Example 2 is written in 4/4 time and consists of one staff. It contains measures 35 through 42. The score includes various harmonic annotations such as C, Bb, G, F, and C/G, as well as chord symbols like C7, Bb7, G7, F7, and C/G. It also includes dynamic markings like > and <, and articulation markings like ^ and v. The score is labeled 'Second Theme (letter D)'.

FORM OF THE ARRANGEMENT

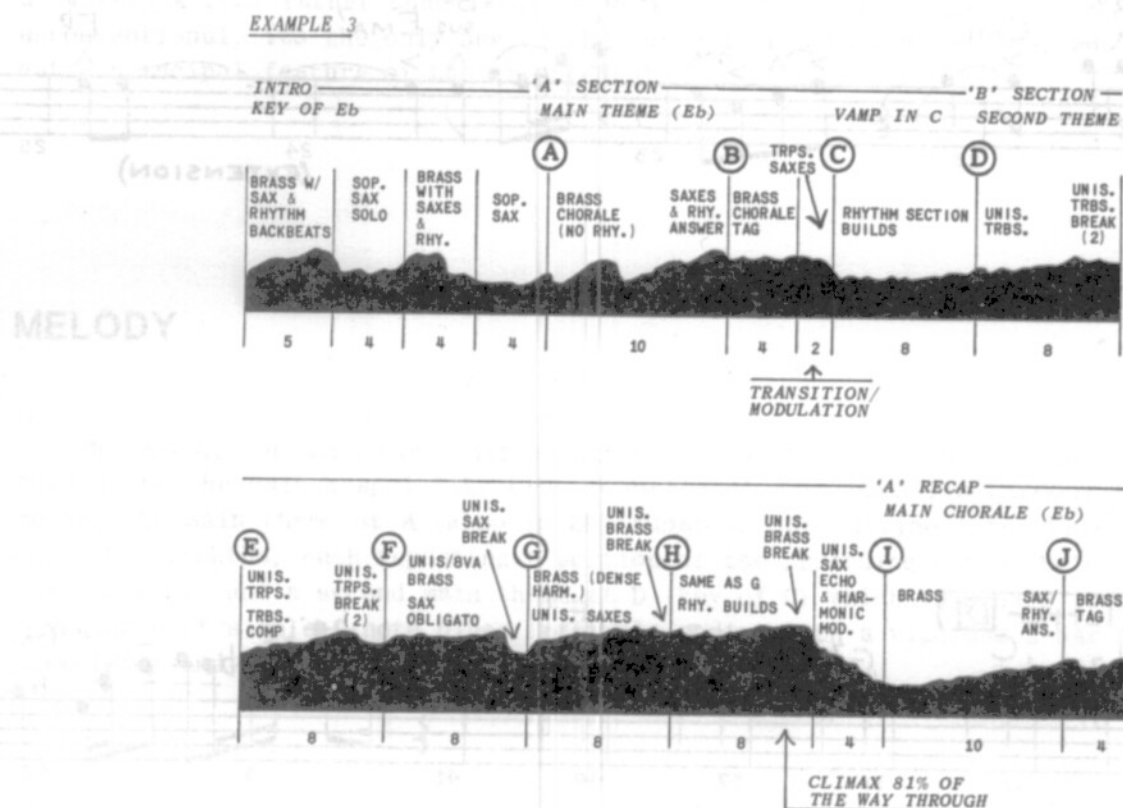
The form of this arrangement is basically a large ABA preceded by an introduction. The intro starts in Eb with a powerful 4-bar statement by the band, which is answered by a 4-bar saxophone solo (played by Jerome Richardson on soprano sax in the original Thad Jones/Mel Lewis recording). This call-and-response pattern repeats, followed by the main 15-bar gospel-like brass chorale, which is played without the rhythm section. A 20-bar transition modulates into the key of C and 8 bars of rhythm section vamp set up the more intense jazz-rock feel.

The second theme of 8 bars has enough *blue* notes (Eb, Bb, Ab) over its C tonality to make it relate closely to the first Eb tonality. This 8-bar strain is played five times in increasing intensity, the texture and orchestration changing each time until the last (these changes should be studied). Note that when the brass and saxes play different figures at the same time, one is in unison and the other is harmonized -- they are never both harmonized. The last repeat at [H] continues to gain intensity without re-orchestration as the rhythm section drives the band to the principal climax in bar 65.

It is interesting to compare the position of climax points among these three Thad Jones scores: *Us* - 81% of the way through; *Three And One* - 80-86% of the way through; and *Kids* - 65-86% of the way through.

The D.S. back to the brass chorale closes the large ABA form and helps give a feeling of completion despite the sudden ending in bar 24. The other element which sets up the feeling of ending is the turnaround and tag (bar 20) just before the chart concludes.

In the following dynamic contour chart (*Example 3*), note the flow of color and texture variations, and the build to the climax in a score which is short and quite intense throughout.



VOICINGS & HARMONY

The richness of harmony is typically Thad and is not related to either gospel or rock, either of which would normally call for simpler harmony of triads or simple 7th chords. The brass ensemble voicings follow the same procedures as in his other scores. Principal chord notes (3rds, 7ths) are found in the trombones, who are mostly voiced in a slightly spread voicing (outer voices generally at an interval between a major 7th and a 10th). The lead trumpet note is doubled an octave lower in the fourth trumpet or first trombone two-thirds of the time.

The high Bb's in the first trombone are higher notes than in the other scores. Note that only on octave melody doublings does Thad write the trombone that high. The warmth of his brass voicings relates to this.

The brass voicings at **G** are very dense, having usually seven different pitches among the eight notes. But the added notes are organized so that trumpets and trombones each make harmonic sense by themselves. In the dominant 7th type chords, the #9's and b9's go well together. In this sequence, 5ths and 13ths are found adjacent, contrary to the usual precautions but sounding good in this configuration (the sustained length of these dense chords gives them a chance to be heard).

By contrast, Thad uses a simpler sax voicing than usual during the fast-moving harmonized line in bars 51-54. This is a 4-part drop-2 with 8vb melody doubling until bars 55-56 when they break into a more tense 5-part voicing as the phrase builds to the cut-off and sax unison break in bar 57.

The sudden modulation in bars 25-26 disguises its basic circle-of-fifths motion by the use of the off-beat unison trumpet melody built on chord extensions. Melodically this tune also sets up the trombone melody at **D** by using quicker versions of the same 2-note intervals present in that melody.

At the beginning, the saxes add to the texture by playing the backbeats rather than doubling the brass. Note how the "outside" sax line at **G** is harmonically justified on all notes and how it helps to clarify both the line and the harmony.

$\text{♩} = 108$

1st Alto
3rd Alto
2nd Tenor
Saxes
4th Tenor
Baritone
1st
2nd
Trpts
3rd
4th
1st
2nd
Trbs
3rd
4th
Bass
Drums
Guitar
Piano

4
5
6
7
SOLO (40-118)

saxes energize texture w/rhythmic counterpoint to the brass

F# dissonance not heard because we hear it as a lower neighbor tone to the G

(SOLO)

SAXES

BRASS

RHYTHM

HARMONIC DETAIL

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Handwritten musical score for "The Lord's Prayer" by J. S. Bach. The score is written on ten staves, including vocal parts and instruments. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into measures, with measure numbers 23, 24, 25, 26, 27, and 28 visible. The vocal parts include Soprano, Alto, Tenor, and Bass. The instrumental parts include Violin I, Violin II, Viola, Cello, Double Bass, and Piano. The score includes various musical notations such as notes, rests, and dynamic markings. The word "FINE" is written above measure 25. The score is handwritten in black ink on aged paper.

The image shows a musical score for 'The Sound of Silence' with four staves: SAXES, BRASS, RHYTHM, and HARMONIC DETAIL. The key signature is one flat (Bb). The score includes a 'Fine' marking at the end of the saxophone line. The harmonic detail staff includes various chord notations such as Fm11, Gb13, Eb13, and G13. A boxed text at the bottom right provides an analysis of the trumpet line, stating: 'trumpet line forecasts trombone melodic intervals at [D] - upper extensions in this melody enrich a basic circle-of-5th modulation to the key of C'.

1st Alto 45 46 47 48 49 50 UNIS. 51

3rd Alto

2nd Tenor

1st Tenor

Baritone

1st 2nd 3rd 4th

1st 2nd 3rd 4th

Bass

Drums

Guitar

Piano

UNIS.

COL. 1ST TRB.

COL. 1ST TRB.

COL. 1ST TRB.

COL. GTR.

CHY.

C7 G7#3 G7b C7 F7(#9) F#7b C/G Gm7 C C

harmonized sax line against
unis/8va brass line

SAXES

BRASS

4-part drop-2
w/melody 8va

RHYTHM

HARMONIC
DETAIL

Gm7 C C

C# DD# 7#7C% Fm7 C

Handwritten musical score for "The Bird Song" by J. Williams, measures 52-57. The score includes parts for 1st Alto, 3rd Alto, 2nd Tenor, Saxes, 4th Tenor, Baritone, 1st Trpts, 2nd Trpts, 3rd Trpts, 4th Trpts, 1st Trbs, 2nd Trbs, 3rd Trbs, 4th Trbs, Bass, Drums, Guitar, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The score is written on a system of staves with various musical notations including notes, rests, and dynamic markings.

half-step planing

diatonic parallelism

more intense 5-note voicing as phrase climax builds

chromatic planing

SAXES

BRASS

RHYTHM

HARMONIC DETAIL

B \flat 7 C7 G7 C7(b9) F7(b9) C/G

D \flat C \flat E \flat B \flat 7 C7 C \flat E \flat F \flat C7(b9) C7(b9) C7(b9) F7(b9) C/G

64 65 66 67 68 69 70

1st Alto
3rd Alto
2nd Tenor
Saxes
4th Tenor
Baritone

1st
2nd
Trpts
3rd
4th

1st
2nd
Trbs
3rd
4th

Bass
Drums
Guitar
Piano

UNIS.
COL. 1ST TRPT.
COL. 1ST TRPT.
COL. 1ST TRB.
COL. 1ST TRB.
F7(#9)
Gm7 C
C/G
UNIS.
COL. 3RD ALTO
SOLO FILL
Bb7sus Ema9(#11)

D.S. al FINE

SAXES

BRASS

RHYTHM

HARMONIC DETAIL

col ↑ Bvb
col ↑ Bvb
F7(#9)
Gm7 C
C/G
Bb7sus Ema9(#11)
Bb7sus Ema9(#11)
modulation to Eb

D.S. al Fine

Thad Jones interview

Ray Wright: I wanted to check out a couple of things. When you taught at (the) Eastman (School of Music - a week's artist-in-residence), you talked about writing toward a certain focal point in each chart and I wondered how my conception of the position of those focal points matched up with your feelings about them.

Thad Jones: *I thought it was exactly correct. It's hard for me to look at it in a fairly objective way since I was so involved with it on such a personal and subjective level, but when I hear it come back to me I say, "Well I'll be damned!!" I thought it was quite accurate.*

RW: What other points would you like to bring out?

TJ: *One of the things I tried to point out at Eastman was the involvement in the concept of whatever arrangement it is. I try to keep the ideas as consistent as possible.*

RW: In choosing substitute chords, how much thinking do you do about the moving of individual parts?

TJ: *I don't really think about that. I let the flow of the piece take me into the involvement with it. Let come what may, whatever it is. I'm kind of responsible for the expression of it, so it doesn't really matter about the adjacent or parallel lines or whatever. That part of it never really concerns me too much. I think the whole idea that I had in mind in a more total sense was the full expression of the piece, whatever the piece was supposed to mean to me.*

This is not something that I study. I get into the piece and wherever the line takes me, that's where I'm going to go. You know Ray, one thing I could add is that when I sit down to write a piece I very seldom have a title. I have an idea, but not a title. And it often occurs to me in the middle of a piece, a title just pops out of the air. The characteristics, the way you feel at the time, all seem to suggest a certain theme that should express the content of what you're doing.

RW: When in the writing do you fix the concept of what the focal point of the piece is to be?

TJ: *It's hard to say. Sometimes it occurs before you get out of the introduction, and then other times you almost have to finish the piece before you know. The main thing is that there has to be a certain consistency that has to be adhered to, in maybe an emotional way, that keeps reminding you of the thing that's been in the back of your head all the time.*

I do a lot of writing at the piano and maybe I'll play a chord and it pops the barrier loose, the idea I've been trying to get to. I'll think, "Oh yeah!" Maybe it suggests the chord that may be the climactic chord that I've been trying to reach. Maybe that suggests the whole idea for the piece. A lot of times that's where the title comes from. Or a few words to sum up what I've been thinking about and I'll put that down

and then the material to express it begins to materialize and then I can work with it that way. I get a general conception, not a total picture, but an idea of a focus or direction in which I want to go. Then I start gathering the things around me that will probably help propel me in that direction.

RW: In the case of *Us*, did you write the introduction later?

TJ: That's been a long time ago. I had the melody in mind, but I did write the introduction first. I had to direct myself into that melody without taking myself out of the concept of the piece. Once I got into the melody, things developed from there in a general and personal sense. I felt that since I had said '*Us*' then everybody has to be involved in their own particular way. As long as we're all heading in the right direction and we're partners in this enterprise, then '*Us*' is appropriate.

RW: Did the second section, going into the rock vamp in C, just spontaneously flow out of it?

TJ: First of all I'm not a rock writer, I've never thought of myself that way. But in some ways I'm not against rock and I feel that rock expresses certain things a lot better than conventional ways. To me, the rock feeling of this piece expresses a certain feeling, but the melody expresses a certain thought. Maybe subconsciously I was trying to combine the two.

RW: Did you also have the second tune for the key of C section in mind ahead of time?

TJ: No. When I decided to change the key and to open the door for a little more development with the rest of the band, then the change of key was like an introduction into another area of the music. I think the melody flowed out of that idea.

RW: Did you toy with the idea of opening solo space?

TJ: No I didn't. The original piece just had the solo for Jerome Richardson. Later I opened it up for Pepper Adams and added backgrounds.

RW: Is there something else that should be said about these tunes?

TJ: No. Ray, to be perfectly frank, in your introduction to the analysis you expressed the way I feel and put it in a very clear way.

Bob Brookmeyer



BOB BROOKMEYER was born in Kansas City, Missouri on December 19, 1929 and graduated from the Conservatory there with a degree in composition. His career data list reads something like a "Who's Who In American Jazz" volume -- it's a long roster of names including just about every major artist active in the contemporary jazz scene. Bob has made personal appearances as a featured valve trombonist with the bands of Thad Jones & Mel Lewis, Woody Herman, Gerry Mulligan, Stan Getz, Jimmy Guiffre, Tex Benecke, and Clark Terry. Recording collaborations as performer, composer, and/or arranger with Gary MacFarland, Manny Albam, George Russell, and Bill Evans, plus most of the previously mentioned jazzmen, have established him as one of today's finest jazz professionals.

THE PUBLISHER

"Hello And Goodbye"

by Bob Brookmeyer

recorded on the **INSIDE THE SCORE** cassette
and on **"BOB BROOKMEYER - COMPOSER & ARRANGER"** (Mel Lewis Jazz Orchestra - Gryphon G-912)

The Brookmeyer scores are the most complex of those studied here, but it is crucial to understand how the simple melodic materials of *Hello And Goodbye* and *First Love Song* strike a happy balance with the dense voicings, irregular forms, and rich harmonies that Brookmeyer uses. It is tempting to delve first into those complex harmonic structures, but they make up only one element of Bob's strongly individualistic style. Equally interesting and important are his sophisticated melodic construction, his form and contour, and his rhythmic development.

MELODY

In *Hello And Goodbye*, it's more difficult than usual to differentiate between the form of the melody and the form of the whole composition since they are unusually interrelated as the composition spins itself out. The full melody includes a 56-bar main theme and a 28-bar secondary theme of sharply different and quaintly humorous character before recapping the last 24 bars of the main theme.

Note the permutation of a limited few notes in the A phrase in exact rhythmic repetition. The melodic contour of the first phrase rises in the middle (from bar 17 to 27) and goes back down again by bar 32. In the similar melody of the third phrase (bar 49), the contour has been inverted, starting high in bar 49, descending quickly to bar 53, and then rising more slowly to a strong climax in bar 63. Note how the ninth and tenth bars of the first phrase become the last four bars of the third phrase an octave higher. They sound familiar to our ears, but these motives have the fresh interest of phrase and octave displacement.

Study the rhythmic variations of the 5-note motive in bars 64-66 as repeated in the next four bars. It is hard to over-emphasize the importance of rhythm in the three basic elements of jazz: rhythm, melody, and harmony.

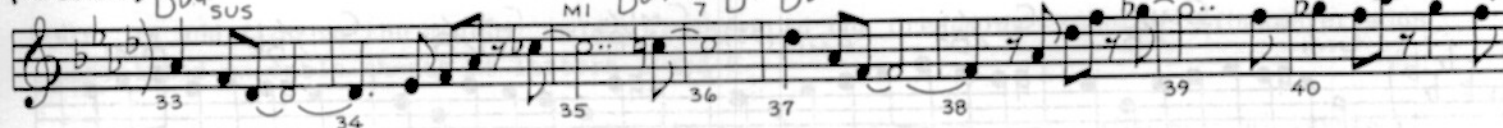
FORM OF THE ARRANGEMENT

"A" Section (Main Melody)

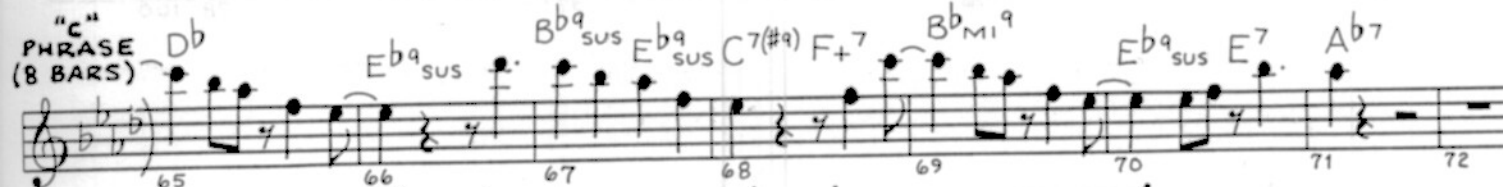
"a" PHRASE (16 BARS)



"b" PHRASE (16 BARS)



"a" PHRASE (16 BARS)



← RHYTHMIC DEVELOPMENT →

* DISPLACED REPETITION OF BARS 25-28

HELLO...

EXAMPLE 1 continues
on the next page ...

"Hello And Goodbye"

"B" Section (Secondary Theme)

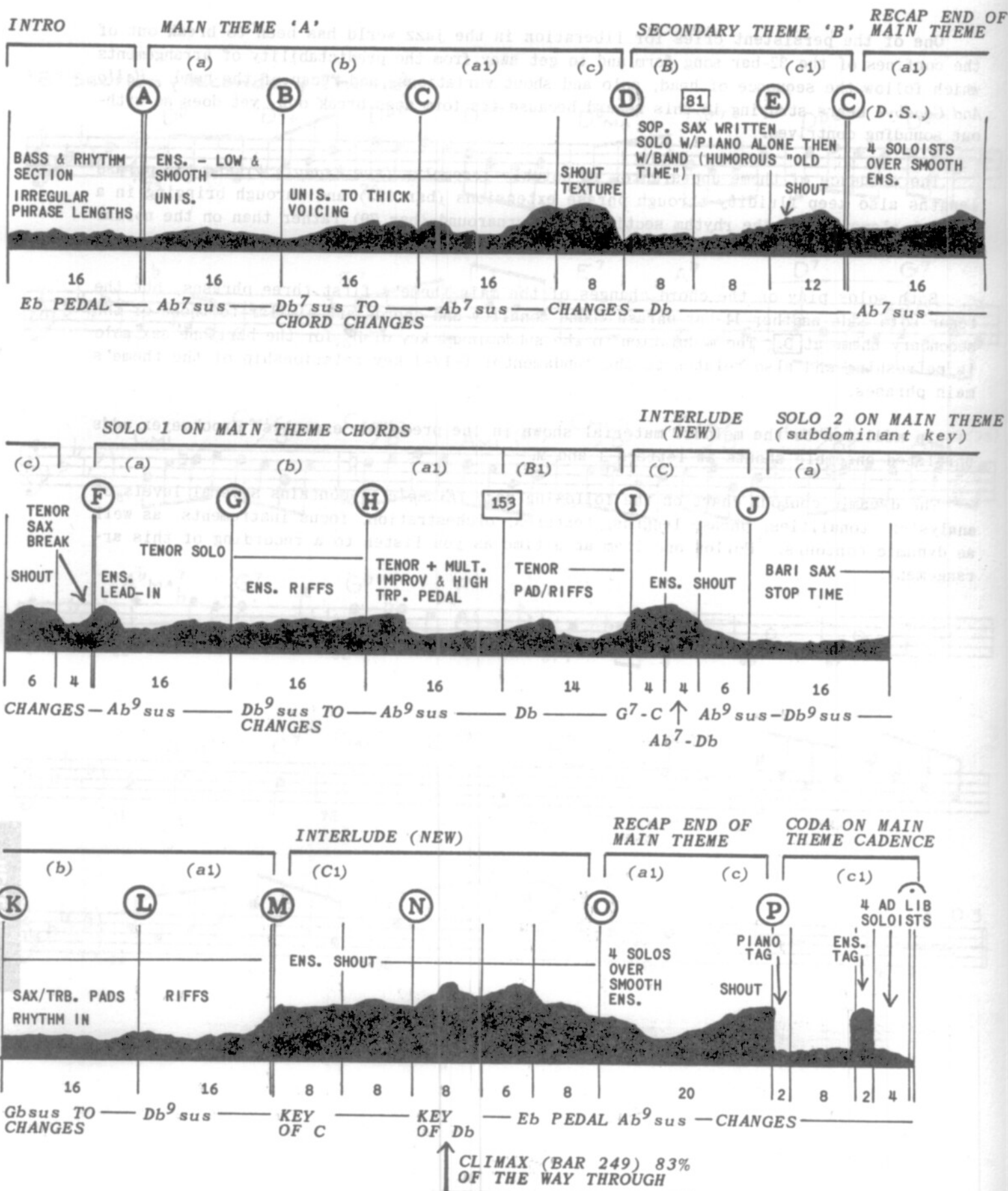
Musical score for the "B" Section (Secondary Theme) of "Hello And Goodbye". The score is written in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The melody is composed of eighth and quarter notes, often beamed in groups. Chord symbols are written above the staff, indicating the harmonic progression. The section spans measures 73 to 100.

Chord symbols and measure numbers:

- 73: Db
- 74: Db6
- 75: Db7
- 76: Db6
- 77: Gb
- 78: F7
- 79: E7
- 80: A7
- 81: Cmi
- 82: Cmi/B
- 83: Cmi/Bb
- 84: Cmi/Bb
- 85: AbMA7
- 86: G7
- 87: Gb
- 88: F7
- 89: Eb9sus
- 90: Eb9sus
- 91: Gmi II
- 92: C7
- 93: Fmi7
- 94: E7(b9)
- 95: D7
- 96: Eb7
- 97: Eb7
- 98-100: 3 D.S.



EXAMPLE 2



ORCHESTRATION

This piece includes a French horn part (covered in its absence by 5th trumpet playing flugelhorn). The two top saxes always play soprano, producing an effect which can't be duplicated by altos. This is particularly true of the first part, which often doubles the 1st trumpet in the ensembles, producing a much less edgy effect than an alto would on the same notes.

The 1st trombone sometimes plays higher than in the Thad Jones scores studied, but these high notes are not ordinary harmony parts. In bar 69 the high C is an octave-doubling of the lead trumpet. The high D \flat of bar 57 is a duet figure in 3rds and 7ths with the lead trumpet. It is clearly a color choice since trumpets are available to cover these notes.

TEXTURE

The textures are clearly defined. Principal ideas are played only by solo instruments, concerted ensembles, or multiple ad lib solos (in other words, not by sections). However, these concerted ensembles vary in density from extremely dense clusters (letter **C**) with 7 different pitches within a minor 7th interval to a full spread basic chorale type structure (bars 69-71).

EXAMPLE 3

Example 3 shows two staves of music. The top staff has three measures with the following chords and voicings: $E^b M_{11} 13 / A^b$, $(ADD G^b F D^b) E^b M_{11} 13 / A^b$, and $A^b 9_{sus} (ADD C)$. The bottom staff has two measures with the following chords and voicings: (51) and (71) .

One quality which is common to all of the ensembles is the strength of the voice leading in all parts, whether in the most dense or most open voicings. To test this, play the individual parts in the score, bars 39-71.

Much of the craft of the piece has to do with tension and release, and controlled variations in density. The 56-bar main theme starts at **A** with unison ensemble. At the beginning of the second phrase at **B**, it continues briefly in unison, splits into two parts, and then into 4-part close voicing before going into an extended passage of thickened line made up of dense clusters of up to seven different pitches played by the 14 voices. Note that this is not a formula voicing -- the interval between the outer voices varies from a minor

7th to two octaves, independent of the melody range. In this long passage (bars 48-67), no horns play bass notes. Both bass trombone and bari sax do assume a bass function for emphasis in some cadences (bars 67-71). Even the widespread voicing at bar 236 is still a thickened line rather than a basic chorale type voicing with true bass. At letter **N**, Bob reverts to the basic chorale type.

Another point: despite the thickness of the clusters, not all possible chord or scale tones are thrown in. Brookmeyer uses only those that give the color he wants. The minor 9th chords, for example, are voiced as 4-part chords without roots or 11ths in the horns (bars 43-45). Nor do the number of pitches used remain constant from chord to chord. These points are analyzed above score bars 33-67.

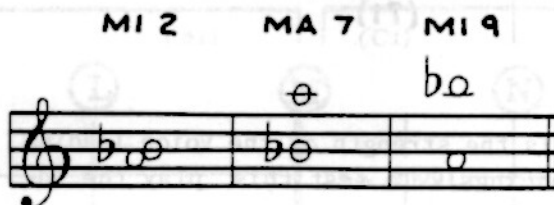
It is important not to confuse density with intensity. Sometimes Brookmeyer decreases the density and achieves greater intensity (bars 46, 61-66), or increases the density and achieves less intensity (bars 49-56 are the only consistent 7-part voicings but are not as intense as what preceded). More important to intensity are the instrumental registers and and presence and spacing of dissonant intervals. A particularly effective contrast is that in bar 73 when the texture changes from sustained dense clusters to the single solo line set against staccato accompaniment.

HARMONY

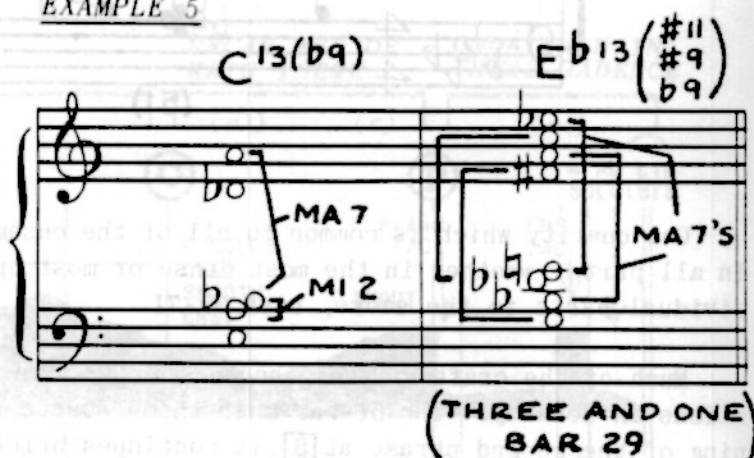
Brookmeyer has a distinctive way of artistically breaking rules that are normally used to keep arrangers out of "trouble". There are many examples in *Hello And Goodbye*. Aspiring arrangers need to understand that only in certain circumstances can you break these rules without falling into a trap. For one thing, they require uniformly top-notch players. The following are examples of some of Brookmeyer's rule exceptions:

1. minor 2nds and minor 9ths - minor 2nds are valuable sources of dissonance in voicings. Thad's use of them has been pointed out. Their inversions (major 7ths) are important normal parts of jazz harmonic colors. We avoid minor 2nds between the top two voices because they tend to confuse our perception of the melody. However,

EXAMPLE 4



EXAMPLE 5



Brookmeyer writes very obvious minor 2nds between the top voices in bars 43 and 45. And yet we have no problem in hearing the melody -- it moves through a distinctive non-stepwise interval and the melodic figure is part of a sequence which clarifies any potential muddiness.

Another arrangement of the notes in a minor 2nd is the octave displacement which produces a minor 9th interval (*Example 4*). This sounds much more dissonant than the minor 2nd or major 7th interval and is strongly avoided normally (none of these are found in the Nestico or Thad Jones scores analyzed here). Many specific rules of thumb guard against the minor 9th interval: no $\sharp 11$ ths below a melody 5th; no $\sharp 9$ ths below a melody 3rd; no 13ths below a melody 7th in a dominant 7th-type chord; no major 7ths below a melody root; etc.. Brookmeyer usually follows these guidelines, but on occasions he employs the minor 9th intervals in very obvious places, clearly enjoying the sound. Bars 229-232 and 237-238 (*Examples 7 & 8*) are clear examples of this, as are the introduction to *Willow Weep For Me* and the second strain of *St. Louis Blues* (both recorded by the Thad Jones-Mel Lewis Jazz Orchestra).

EXAMPLE 6

Example 6 shows a musical score with two staves. Above the staves are four chord labels: $B^b MA^7$, $E^b \frac{9}{4} (\sharp 11)$, C^{13} , and $G MI^9$. Below the staves are four pairs of notes, each with a label: MI^9 , MA^7 , MI^9 , MA^7 , MI^9 , MA^7 , MI^9 , and MA^7 . Below the notes are four pairs of labels: "AVOID", "GOOD", "AVOID", "GOOD", "AVOID", "GOOD", "AVOID", and "GOOD".

EXAMPLE 7

Example 7 shows a musical score with a single staff. Above the staff are four chord labels: $D MI^{\sharp} / C$, $E MI^9$, $F MA^7$, and $C MA^9 (\sharp 11)$. Below the staff are two measures labeled (229) and (230). Below the notes are two labels: MI^9 's and MA^7 's.

The parallel minor 9ths shown in *Example 7* are especially biting because of the parallel movement of two lines a minor 9th apart. However, they are proper chord parts and are not "wrong" notes, and this biting dissonance has been saved for this final shout chorus. Nowhere else in the composition has Brookmeyer used it. He further increases the intensity of the dissonance in bar 237 (see *Example 8*) by doubling the dissonant 9th in octaves in trombones and bari sax.

EXAMPLE 8

The minor 9ths between 1st trumpet and 1st trombone in bar 250 (*Example 9*) work because each voice is playing a compelling line of its own. The lead trumpet is playing a diatonic scalar line on a familiar motive, while the trombone is playing a strong line that fits into the chromatic substitute chords.

EXAMPLE 9

2. simultaneous b9th with altered 9ths - In the last chord of bar 250, the normally forbidden b9th mixed with altered 9ths (also not found in the Nestico or Thad Jones scores studied here) works here as a cluster impact chord in which each of the three voices on the dissonance (1st tenor, 3rd trumpet, and 4th trombone) have naturally singable lines in and out of the dissonance (see score bar 250).

3. synthetic harmony (harmony that is not identifiable as an idiomatic jazz chord) - found throughout Brookmeyer's writing, it reflects the confidence of a musician who has heard the surprising and satisfying harmony that results during the improvising of several fine musicians who arrive without plan at a cadence. The strong voice-leading of each player adds up to synthetic harmony. The recordings of Brookmeyer with Gerry Mulligan or Jim Hall illustrate this point. The previous two examples could be considered synthetic harmony. Another good example is the pile-up of notes in bar 90, which goes beyond conventional chord symbols. The second chord in bar 49 (*Example 10*) could be called $A\sharp^3 \text{ ADD } C\sharp / A\flat$, acting as an upper chromatic dominant to the following $A\flat^2$ us chord. But this unwieldy and non-idiomatic symbol doesn't explain why it works so well. Its almost compelling logic is the strong half-step resolution of all non-lead voices into the following chord.

EXAMPLE 10

(ADD C#)
A+¹³SUS
Ab¹³ Ab Ab⁹SUS (ADD C)

(49)

4. simultaneous #5ths and b5ths - these appear in parallel motion in bar 232:

EXAMPLE 11

(ADD #5) (ADD #5) (ADD #5) (ADD #5)
CMA⁷ DbMA⁷ DMA⁷ EbMA⁷

(232)

This is another rule broken and needs no other justification other than the fact that it is needed for a momentary blur of dissonance (see Brookmeyer interview). It is doubtful that we could remember the prior use of simultaneous #5ths and b5ths between the melody and accompaniment in bar 73 to be able to relate it to the chords in bar 232, yet these compositional details may affect us subconsciously and give a piece unity and class. Contemporary non-jazz composers devote great attention to such details.

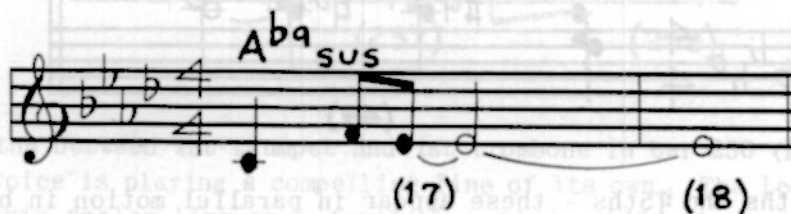
EXAMPLE 12

(ADD #5)
Db

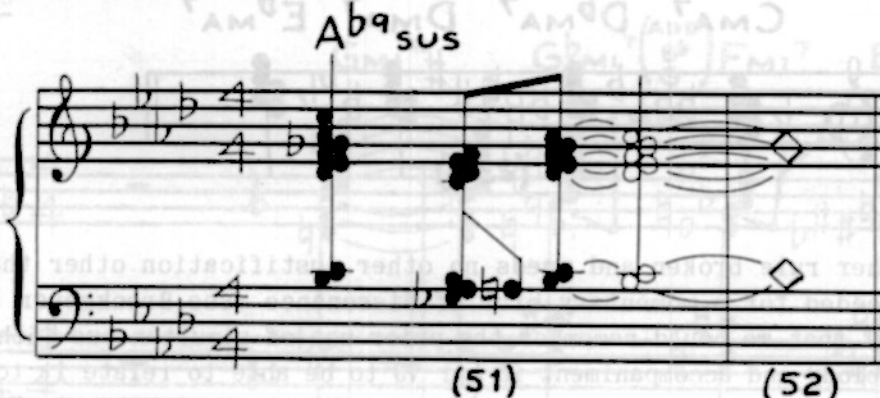
(73)

5. suspended chords with 3rds - suspended dominant 7th chords with 3rds (or dominant 7ths with 4ths) are normally forbidden because of the obvious contradiction of having a simultaneous suspension and resolution (4th and 3rd in the same chord) -- none are found in the Nestico or Thad Jones scores studied here. In certain situations, Brookmeyer and other writers, including the late Oliver Nelson and more modal composers, do use them. In *Hello And Goodbye*, the first melody note in bar 17 sounds a chord 3rd (C) against the marked $A\flat^{\sharp}_{sus}$ (Example 13), and in the 8 bars of $A\flat^{\sharp}_{sus}$ from bars 49-58, the clusters constantly include C's (Example 14). In these cases,

EXAMPLE 13



EXAMPLE 14



the 3rd seems to function as an upper extension rather than as a chord 3rd. It can be thought of and treated as the 13th of the $E\flat_{MI}^{13}$ over the dominant root $A\flat$ (see Example 15), and this suggests a normal voicing in which the 13th is higher in the chord than the suspended 4th. This is, in fact, the way Brookmeyer did it in his arrangement of *St. Louis Blues* for the Thad Jones-Mel Lewis Orchestra (Example 16).

EXAMPLE 15

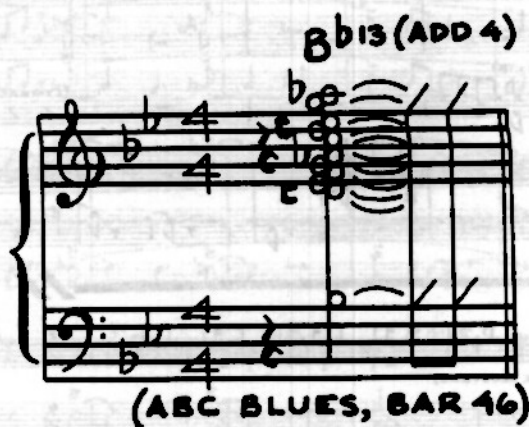


EXAMPLE 16



However, in the examples noted in *Hello And Goodbye* and in the kick-off chords in *ABC Blues* (bar 46), the clusters include low 3rds grinding against the adjacent 4th (*Example 17*). Brookmeyer does not constantly use suspended dominant 7ths with 3rds, nor in progressions with changing harmony (as at 65 in *Hello And Goodbye*), but only in passages of static harmony (bars 17-24 and 49-64).

EXAMPLE 17



HELLO AND GOODBYE

by Bob Brookmeyer

Medium Swing $J = 180$

(SUBSTITUTE ALTO PART PROVIDED FOR 2ND SOPRANO)

SAXES
1st Soprano
2nd Soprano (or Alto)
1st Tenor
2nd Tenor
Baritone

TRUMPETS
1st
2nd
3rd
4th
(Flügel) 5th
(5th PART SUBSTITUTES FOR HORN IN F) (HORN PART PROVIDED)

TROMBONES
1st
2nd
3rd
(Bass) 4th

Drums
(PNO: SOLO) Ab^9 SUS (CLUSTERS) (SOLO AD LIB) (CYMBALS AD LIB)

Guitar
(PNO: SOLO) Ab^9 SUS (CLUSTERS) (AD LIB)

Piano
(BASS: SOLO/POSS. AD LIB)

Bass

Drums
(CYM.)
(GTR. & PNO: FREELY & CHORDAL - USE CLUSTERS)

Guitar
 Ab^9 SUS

Piano
 Ab^9 SUS (AD LIB)

Bass

SAXES
2 Soprano
2 Tenor
Baritone

TRUMPETS
1st
2nd
3rd
4th
5th
(5th: SMOOTHLY, WITHOUT INFLECTION - IN STAND)
(TRBS: SMOOTHLY, WITHOUT INFLECTION - IN STAND)

4 Trombones
(2nd)

Drums
simile
(GTR. & PNO: COMP)

Guitar
 Ab^9 SUS (MIXOLYDIAN)

Piano
(BASS: WALK-EDL PNO. CHANGES)

Bass

SAXES
2 Soprano
2 Tenor
Baritone

TRUMPETS
4 Trumpets
(SMOOTHLY, WITHOUT INFLECTION - IN STAND)

4 Trombones
(SMOOTHLY, WITHOUT INFLECTION - IN STAND)

Bass

Drums

Guitar
 Ab^9 SUS

Piano

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SECOND 16

(SAX: RELAXED)

Score for Second 16, featuring vocal and instrumental parts. The score includes staves for Soprano, Alto, 1st Tenor, 2nd Tenor, Baritone, 1st Trumpet, 2nd Trumpet, 3rd Trumpet, 4th Trumpet, 5th Trumpet, Bass, Drums, Guitar, and Piano. The key signature is B-flat major (two flats). The tempo is marked 'RELAXED'. The score includes various musical notations such as notes, rests, and dynamic markings (mp, sf). The piano part includes chord symbols: D^b9_{sus} , $A^b_{m1}7$, D^b7 , $A_{m1}7$, $D7$, D^b , $A^b_{m1}7$, A°/D^b , $D^b7(b9)$, $A^b_{m1}7(b9)$, $G_{MA}7$.

density: 1 individual pitch — 2 — 3 — 4 — 5
 (# of pitches) outer voice interval of cluster — minor 13th — minor 14th

gradually thickening line from unis/duos to full clusters

Score for Saxophones, Brass, Rhythm, and Harmonic Detail. The score includes staves for SAXES, BRASS, RHYTHM, and HARMONIC DETAIL. The key signature is B-flat major (two flats). The score includes various musical notations such as notes, rests, and dynamic markings (mp, sf). The RHYTHM part includes chord symbols: D^b9_{sus} , $A^b_{m1}7$, D^b7 , $A_{m1}7$, $D7$, D^b , $A^b_{m1}7$, A°/D^b , $D^b7(b9)$, $A^b_{m1}7(b9)$, $G_{MA}7$. The HARMONIC DETAIL part includes notes and rests.

HELLO...

HELLO AND GOODBYE

1st Soprano 41 42 43 44 45 46 47 48

2nd Soprano (or Alto)

Saxes

1st Tenor

2nd Tenor

Baritone

Trpts

1st

2nd

3rd

4th

5th

Trbns

1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

Chords: $G^b_{MA}7$ (FILL) $G^b_{MI}7$ $G^b_{MI}6$ $F_{MI}7$ B^b7 $B^b_{MI}7$ E^b7

Intensity builds, independent of decreasing density

density 5	7	6	4	5	6	4	5	5	5	4	3
cluster perfect											
spread: 15th	minor 13th		major 10th			minor 13th				minor 13th	

SAXES

BRASS

RHYTHM

HARMONIC DETAIL

Chords: $G^b_{MA}7$ $G^b_{MI}7$ $G^b_{MI}6$ $F_{MI}7$ B^b7 $B^b_{MI}7$ E^b7

Chords: $G^b_{MA}7$ $G^b_{MI}7$ $G^b_{MI}6$ $F_{MI}7$ B^b7 $B^b_{MI}7$ E^b7

Chords: $G^b_{MA}7$ $G^b_{MI}7$ $G^b_{MI}6$ $F_{MI}7$ B^b7 $B^b_{MI}7$ E^b7

Chords: $G^b_{MA}7$ $G^b_{MI}7$ $G^b_{MI}6$ $F_{MI}7$ B^b7 $B^b_{MI}7$ E^b7

(NOTE: ON D.S., THE FOLLOWING PLAYERS AD LIB ON A^{b9}_{SUS} : 1st SOPRANO, 1st TENOR, 3rd TRPT, & 2nd TRB.)

1st Soprano
2nd Soprano (or Alto)
1st Tenor
2nd Tenor
Baritone
1st
2nd
3rd
4th
5th
1st
2nd
3rd
4th
Bass
Drums
Guitar
Piano

density: 7
cluster spread: p. 12th major 9th minor 7th p. 11th major 9th
densest clusters, but not the most intense

SAXES
BRASS
RHYTHM
HARMONIC DETAIL

HELLO...

1st Soprano

2nd Soprano
(or Alto)

1st Tenor

2nd Tenor

Baritone

Saxes

1st Trpt

2nd Trpt

3rd Trpt

4th Trpt

1st Trbs

2nd Trbs

3rd Trbs

4th Trbs

Trpts

Bass

Drums

Guitar

Piano

peak intensity while less dense

density: 6 — 7 — 6 — 7 — 4 — 5 — 6 — 5

cluster spread: 8va — major 9 p. 11th 8va — p. 15th

SAXES

BRASS

RHYTHM

HARMONIC DETAIL

HELLO...

(SOLO - CUED IN 2nd SOPRANO)

Saxes

Trpts

Trbs

entry of drums, bass & trombones disguise
start of the new phrase 2 bars later

Saxes

Trpts

Trbs

HELLO...

Φ CODA

1st Soprano 101 102 103 104 105 106 107 108 109 110 111 112

2nd Soprano (or Alto)

Saxes 1st Tenor (SOLO-ALONE) Bb9sus 2 4 ff (F) Bb9 (ADD4)

2nd Tenor 2 4 (W/RHYTHM SECTION)

Baritone

Trpts 1st 2nd 3rd 4th 5th

Trbs 1st 2nd 3rd 4th

Bass (1st 4 BARS: PLAY FREELY BEHIND TENOR SOLO) (PLAY TIME) (COL FNO. CHANGES) 2 4 6 8

Drums (FILL) (1st 4 BARS: PLAY FREELY AND ACTIVELY BEHIND TENOR SOLO) 2 4 (PLAY TIME) 6 8

Guitar (GTR. COL FNO.) Ab9sus (1st 4 BARS: COMP FREELY BEHIND TENOR SOLO) Ab9 (ADD 4) (COMP BEHIND TENOR SOLO) 2 4 6 8

Piano

riff built on rhythmically displaced rhythm of main theme

1st Soprano 113 114 115 116 117 118 119 120 121 122 123 124 125

2nd Soprano (or Alto)

Saxes 1st Tenor mp Eb9sus Bbm7 Eb7 Bbm7 Eb7 (h) Eb

2nd Tenor 10 12 14 16 18 20 22 24 26 28 30 32 34 36 38 40

Baritone mp

Trpts 1st 2nd 3rd 4th 5th

Trbs 1st 2nd 3rd 4th

Bass 10 12 14 16 18 20 22 24 26 28 30 32 34 36 38 40

Drums 10 12 14 16 18 20 22 24 26 28 30 32 34 36 38 40

Guitar 10 12 14 16 18 20 22 24 26 28 30 32 34 36 38 40

Piano

HELLO...

145 Bb^7_{sus} 146 147 148 149 150 151 152 **H¹¹** 153 154 155 156

1st Soprano Bb^7_{sus}

2nd Soprano Bb^7_{sus}

1st Tenor Bb^7_{sus}

2nd Tenor Bb^7_{sus}

Baritone Bb^7_{sus}

1st Bb^7_{sus}

2nd 3rd Bb^7_{sus}

4th 5th Bb^7_{sus}

1st A^b7_{sus}

2nd A^b7_{sus}

3rd 4th A^b7_{sus}

Bass (WALK - CHORDS CUED)

Drums

Guitar (comp) A^b7_{sus}

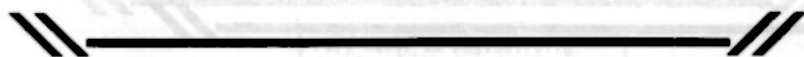
Piano A^b7_{sus}

153 $E^b E^b+ E^b- E^b7 A^b(bs) A^b A^b+ A^b-$

154 $E^b E^b+ E^b- E^b7 A^b(bs) A^b A^b+ A^b-$

155 $E^b E^b+ E^b- E^b7 A^b(bs) A^b A^b+ A^b-$

156 $E^b E^b+ E^b- E^b7 A^b(bs) A^b A^b+ A^b-$



157 158 159 160 161 162 163 164 165

1st Soprano $G^7(9)$

2nd Soprano $G^7(9)$

1st Tenor $G^7(9)$

2nd Tenor $G^7(9)$

Baritone $G^7(9)$

1st $G^7(9)$

2nd 3rd $G^7(9)$

4th 5th $G^7(9)$

1st $G^7(9)$

2nd $G^7(9)$

3rd 4th $G^7(9)$

Bass (WALK)

Drums

Guitar $F^7(9)$ B^bM_1 B^o C^bM_1 C^b D^bM_1 A^b7_{sus}

Piano $F^7(9)$ B^bM_1 B^o C^bM_1 C^b D^bM_1 A^b7_{sus}

159 C^bM_1 C^b D^bM_1 A^b7_{sus}

160 C^bM_1 C^b D^bM_1 A^b7_{sus}

161 C^bM_1 C^b D^bM_1 A^b7_{sus}

162 C^bM_1 C^b D^bM_1 A^b7_{sus}

163 C^bM_1 C^b D^bM_1 A^b7_{sus}

164 C^bM_1 C^b D^bM_1 A^b7_{sus}

165 C^bM_1 C^b D^bM_1 A^b7_{sus}

1st Soprano

2nd Soprano

1st Tenor

2nd Tenor

Baritone

1st

2nd

3rd

4th

5th

1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in four staves: SAXES, BRASS, RHYTHM, and HARMONIC DETAIL. The key signature is B-flat major (two flats). The tempo is marked "Moderato". The score includes a rehearsal mark "I" at measure 169, with a note indicating an "ensemble shout built on new material". The RHYTHM staff shows a sequence of chords: Ab7 sus, G9 sus, G+7(b9), C, B7(b9) Db7(b9), A7(b9), Dmi7 Emi7, F, G+7(b9) C, Emi7, Ebmi7, Ab+7(b9), and Fmi7. The HARMONIC DETAIL staff provides a more complex harmonic analysis, including chords like Ab13 sus, G13 sus, G+7(b9), Cma13, B7(b9), Bb7, Abmi7, C#mi9, Dmi9, Emi9, F(b9), G+7, Cma9, Emi11, Ebmi11, Ab+7(b9), Dbma13, and Db7(b9).

173 174 175 176 177 178 179 180

Saxes

1st Soprano
2nd Soprano
1st Tenor
2nd Tenor
Baritone

Trpts

1st
2nd
3rd
4th
5th

Trbs

1st
2nd
3rd
4th

Bass

Drums

Guitar

Piano

(SAX: LONG, SLOW DROP)
(TO SOLO)
(TRPTS: LONG, SLOW DROP)
(TRBS: LONG, SLOW DROP)
(LONG, SLOW DROP)
(SOLO)
(SOLO)
(GTR: PNO.) E+7(#9) A13(#9) Ab9sus
(GTR: PNO.) Bb9sus E+7(#9) Ab9sus (LONG, SLOW DROP)

new key, new texture,
new solo color

181 182 183 184 185 186 187 188 189 190

Saxes

1st Soprano
2nd Soprano
1st Tenor
2nd Tenor
Baritone

Trpts

1st
2nd
3rd
4th
5th

Trbs

1st
2nd
3rd
4th

Bass

Drums

Guitar

Piano

(SOLO - STOP TIME - CHANGES CUE IN 1ST SOPRANO TO [G])
(GTR: PNO.)
(GTR: COL BASS BYA)
(GTR: BVA BASS) (GTR: TACET)

light saxes w/ soprano top provide background with light trombones that bari can work against

1st Soprano 191 192 193 194 195 196 197 198

2nd Soprano

1st Tenor

2nd Tenor

Baritone

1st

2nd

3rd

4th

5th

1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

Bb^7_{sus} $G^{\#9}_{sus}$ A^9_{sus} Bb^9_{sus} F^9_{sus} E^9_{sus} Eb^9_{sus}

(WALK-CHORDS CUED)

(FILL LIGHTLY)

$A^{\#9}_{sus}$ G^9_{sus} Gb^9_{sus}

B^9_{sus} C^9_{sus} Db^9_{sus}

(LIFT PEDAL)

1st Soprano 199 200 201 202 203 204 205 206

2nd Soprano

1st Tenor

2nd Tenor

Baritone

1st

2nd

3rd

4th

5th

1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

Bb^7_{Mi} Eb^7_{sus} B^7_{Mi} E^7 E^b Bb^7_{Mi} $E^b_{+7}(b^9)$ $G^{\#}MA^7$

Db^7_{Mi} G^7 G^b Db^7_{Mi} $G^b_{+7}(b^9)$ $B^{\#}MA^7$

2 (TIME)

6

8

10

HELLO...

1st Soprano 207 208 209 210 211 212 213 214

2nd Soprano

Saxes

1st Tenor

2nd Tenor

Baritone $G^{\#}m_7$ $C^{\#}7(b9)$ Gm_7 C^7 Cm_7 F^7 $Bb7(\#9)$

Trpts

1st

2nd

3rd

4th

5th

Trbs

1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

(5th: w/sks.)

(TRBS: SOLI)

(AS IS)

Bm_7 $E^+7(b9)$ Bbm_7 Eb^7 Ebm_7 Ab^7 $Db7(\#9)$ PEDAL

(GTR: COL BASS RHYTHM)

1st Soprano 215 216 217 218 219 220 221 222

2nd Soprano

Saxes

1st Tenor

2nd Tenor

Baritone

Trpts

1st

2nd

3rd

4th

5th

Trbs

1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

(IN STAND) a_2 mp (4th: COL 2nd)

rhythmic displacement of previous riff

Bbm_7 $Db^{\#}sus$ $LIFT PEDAL$ sf mp

(GTR: COL PNO.)

HELLO...

1st Soprano 233 234 235 236 M⁹ 237 238 239

2nd Soprano

1st Tenor

2nd Tenor

Baritone

Saxes

1st

2nd

3rd

4th

5th

Trpts

1st

2nd

3rd

4th

Trbs

Bass

Drums

Guitar

Piano

EMI⁷ A⁺7(#4) Dmi⁷ G⁺7(b4) C

octave minor 9ths in trombones/bari

SAXES

BRASS

RHYTHM

HARMONIC DETAIL

(Dmi⁷) EMI⁷ A⁺7(#4) Dmi⁷ G⁺7(b4) C

Dmi⁹ EMI⁷ Dmi⁹ EMI⁹ A⁺7(#4) Dmi⁹ G⁺7(b4) CMA¹³ Dmi⁹ G EMI⁹ MA⁹ EMI⁹ (ADD 5) F⁹ (ADD 4) E⁹ (8/11) (b4) (b4) E⁷ A⁷

HELLO...

1st Soprano 247 248 249 250 251 252 253

2nd Soprano

1st Tenor

2nd Tenor

Baritone

Saxes

Trpts

Trbs

Bass

Drums

Guitar

Piano

Chord progression: Eb9 Ab7 Ab+7 Db7 Bb+7(b9) Gm7 (ADD Ab) Gb7 Fm7 E7(b9) Eb7(b9) D9 Db7 B7(b9) E7(b9) Eb7 Ab+7 Fm7

(solo w/ ens.)

arrival point

SAXES

BRASS

RHYTHM

HARMONIC DETAIL

Chord progression: Eb9 Ab7 Ab+7 Db7 Bb+7(b9) Gm7 (ADD Ab) Gb7 Fm7 E7(b9) Eb7(b9) D9 Db7 B7(b9) E7(b9) Eb7 Ab+7 Fm7

[illegible]

"First Love Song"

by Bob Brookmeyer

recorded on the **INSIDE THE SCORE** cassette
and on **"BOB BROOKMEYER - COMPOSER & ARRANGER"** (Mel Lewis Jazz Orchestra - Gryphon G-912)

First Love Song is at once both extremely simple and extremely complex. The complexity is in the vertical chord structures and in the sophistication of the constant substitute chords. The simplicity is in the song itself and in the form of the arrangement.

MELODY

The song form is A-A¹-B-A: 32 bars plus a one-bar cadence extension. The motives are clearly stated and developed in the song structure (*Example 1*). The unifying power of the sequences and ascending lines and leaps is powerful. The basic key scheme is shown in *Example 1*.

UPWARD LEAPS AS MOTIVES

STRONG ASCENDING LINE TO HIGHEST NOTE OF 8 BAR PHRASE

"LEAP" MOTIVES

A (8 bars)

L KEY OF E^b

MOTIVE SEQUENCE

A₁ (8 bars)

L KEY OF E^b L KEY OF G

B (8 bars)

L KEY OF A^b

D^M1⁷(b⁹) G⁺7 C^M1 F[#]6^M1 F^M1⁷

A (9 bars)

L KEY OF E^b

RHYTHMIC AUGMENTATION

FINAL RECAP

A₂ (12 bars)

L KEY OF E^b → (E^b) →

MISLEADING MOVE TOWARD SECOND PHRASE VERSION

TAG SEQUENCE BUILT ON REORDERED MOTIVE

G^M1⁷/C

E^b

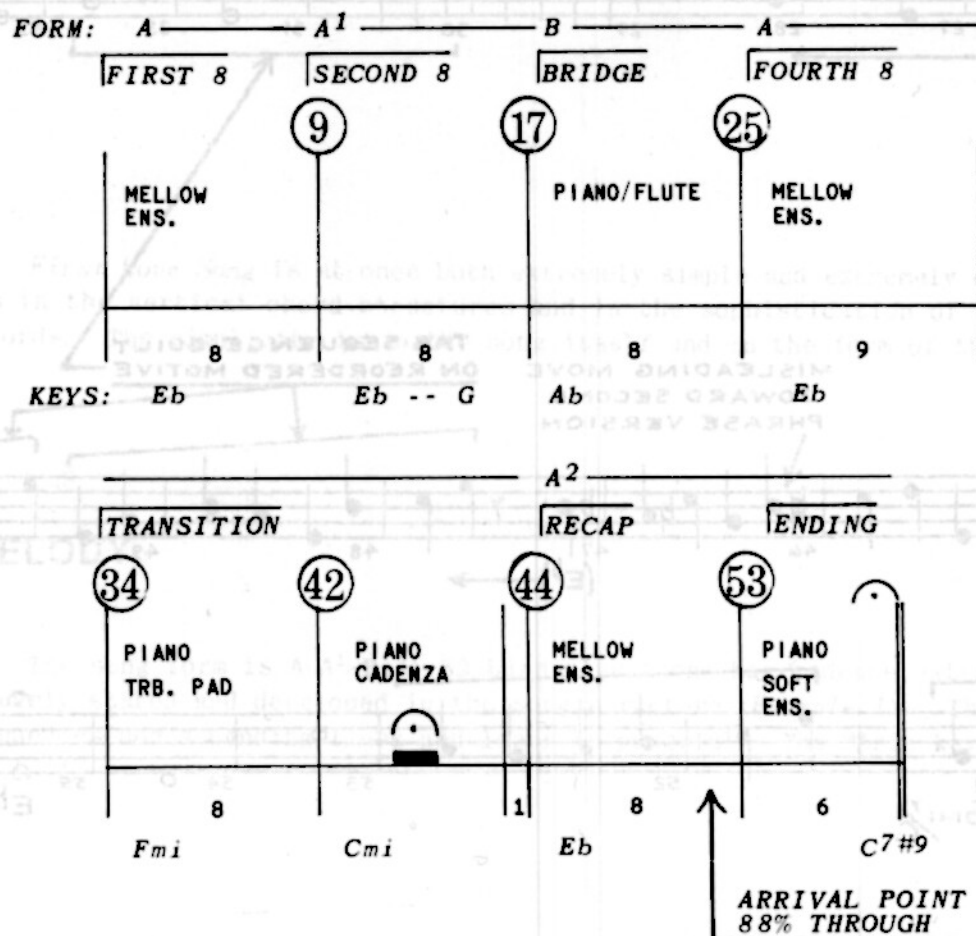
FORM OF THE ARRANGEMENT

Like *Hello And Goodbye*, the instrumental colors are disciplined and limited, keeping the focus in this case on the melody line and the rich harmony. The first two and the last phrases are played by mellow brass (flugelhorns/trombones) and low flute and clarinets playing constantly in rich, extended harmony. The third phrase is suddenly transparent with the piano stating the melody in single notes while the flute answers.

After this first chorus, the piano plays an 8-bar transition over trombone and woodwind pads, leading to a long free piano cadenza starting in C minor. Both the published solo and the Jim McNeely solo on the Mel Lewis record start in C minor, then go through either F minor or D major to a final B \flat 7sus to set up the written-in melody line which leads back to the E \flat melody (which surprisingly always starts on a G \flat major chord) at 44. This is again played by mellow brass and woodwinds, and leads up to a cadence in E \flat before ending on a C¹³(#9). This ending on a C bass and the returning one-line piano figure reminds us of the piano solos in the bridge at 17 and the piano cadenza in C minor.

I have included no dynamic contour chart in diagramming the form because the dynamics are too subtle to show meaningfully. The interest is harmonic and melodic. Each phrase has a focus or arrival point, and the whole chart seems to "arrive" on the third beat of bar 51. This is 88% of the way through the chart, not too different from the 83%-point in *Hello And Goodbye*.

EXAMPLE 2



ORCHESTRATION

The distinctive colors of *First Love Song* derive from the use of four flugelhorns in place of trumpets and from doubling the lead flugelhorn line with flute. Saxophones are never heard and the three clarinets and bass clarinet are mixed in with the middle and lower brass voices, sometimes doubling harmony notes (bar 11). More importantly, each of the harmony parts played by the reeds and brass is a melodic line whose voice leading justifies the unusual use of upper extensions low in the voicings (note the bass clarinet in bar 11 as related to the trombone notes).

HARMONY

The harmony of *First Love Song* is complex and will be difficult to understand unless one understands the use of substitute chords and the concept of tonicization (or transient modulations) as explained on page 55 (analysis of *Three And One*).

Study the analysis under the chord symbols by first isolating the transient tonic (I), then reading the prior chords and their explanation as chord functions. Play the chords at the piano as you study. Beyond playing these chords at the piano, play or sing individual parts to follow their voice leading. At this slow tempo, the logic of these lines is unusually apparent.

As in *Hello And Goodbye*, Brookmeyer does not use every available chord tone in these dense voicings. The sonorities are discriminately chosen. For those tempted to write in this style, you must keep in mind the cautions on rule-breaking explained in the previous chapter. You must also realize that the playing must be extremely well in tune for these structures to work.

by Bob Brookmeyer

(SUB. SAK PARTS
PROV. FOR WW DBLS

SLOWLY ♩ = c. 60

(NAME, DATE PROVIDED FOR, SET ALSO SAID)

Flute

1st B♭ Clarinet

2nd B♭ Clarinet

3rd B♭ Clarinet

B♭ Bass Clarinet

Flügelhorns

(or Tpts. in Stand)

Trbs

4th (BASS)

Drums

Guitar

Plane

WOODWINDS

GRASS

KEY Eb: E

each of these acts as an upper chromatic substitute to the following chord

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Flute

1st B♭ Clarinet

2nd B♭ Clarinet

3rd B♭ Clarinet

Bass Clarinet

1st

2nd

3rd

4th

1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

WOODWINDS

BRASS

E♭⁹/₄ (MA⁷) B♭¹³ (♯11) (b9) E♭

G♭ F⁷ E^{MA}7 E^{MA}7 G^{MA}7 C^{MA}11 A^{MA}13 A♭¹³ G^{MA}13 E^{MA}7 A^{MA}13 C¹³ (♯11) B^{MA}13

D^{MA}13 (b9) E B♭¹³ A^{MA}13 B^{MA}7 C^{MA}11 D^{MA}13 A^{MA}7 G^{MA}7 F^{MA}13 E^{MA}7

(E♭⁹) I Y⁷/I (AS IN BAR 1) G-II^{MA}7 bII⁷ I VI^{MA}7 II^{MA}7 IV⁷ III^{MA}7 (SUS. FOR I) G-II^{MA}7 III^{MA}7 IV^{MA}7 Y^{MA}7 SUS VII^{MA}1 I VII^{MA}7 VI^{MA}7

[a: Y^{MA}7 I^{MA}7] a: Y^{MA}7 SUS bII⁷ I^{MA}7 [E♭⁹ II^{MA}7 I^{MA}7]

[b: bII⁷ I^{MA}7]

(PIANO)
(CADENZA)

45-60 SEC. PNO.
CADENZA - AD LIB.
ON THEME OR USE
VARIATIONS (WRIT-
TEN SOLO PROVIDED
ON PART)

Flute

1st B♭ Clarinet

2nd B♭ Clarinet

Saxes

3rd B♭ Clarinet

B♭ Bass Clarinet

Trpts

1st

2nd

3rd

4th

Trbs

1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

AD LIB. QUIET, REFLECTIVE

motive from bars 18 & 21

(LAST BAR OF PIANO CADENZA CUED IN ALL PARTS. IN TEMPO. 64) (TEMPO 1)

Flute

1st B♭ Clarinet

2nd B♭ Clarinet

Saxes

3rd B♭ Clarinet

B♭ Bass Clarinet

Trpts

1st

2nd

3rd

4th

Trbs

1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

(AS IS - CUED IN ENS.)

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misleading move toward second phrase version in G before returning to final phrase repetitions in Eb

51 52 53 54 55 56 57 58

Flute

1st B♭ Clarinet

2nd B♭ Clarinet

3rd B♭ Clarinet

B♭ Bass Clarinet

1st

2nd

3rd

4th

1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

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"ABC Blues"

by Bob Brookmeyer

recorded on the *INSIDE THE SCORE* cassette
and on "THE JAZZ ORCHESTRA" (Thad Jones/Mel Lewis Jazz Orchestra)

ABC Blues, in contrast with *Hello And Goodbye* and *First Love Song*, does not start with a simple, singable diatonic tune followed by rich complex development. It begins with an obvious atonal melody in a typical pointillistic atonal texture and gradually makes us hear this atonal melody as being part of the blues vocabulary.

The tone set is of 11 tones (one F is repeated):

EXAMPLE 1



The last three tones (in brackets) are not used after the original pointillistic appearance until the final recap of the opening. The first ten notes become the blues melody.

In keeping with the aim of the atonalists to negate any feeling of tonality and to avoid tertian structures, Brookmeyer stresses *outside* intervals: minor 9th, minor 2nd, and major 7th. These intervals not only set up the angular disjunctive lines that give it a serial

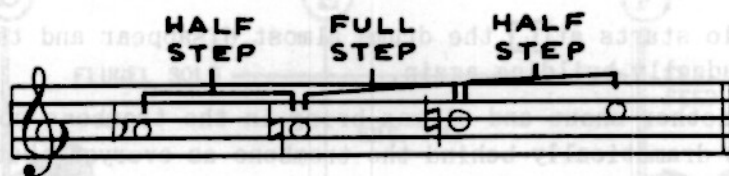
EXAMPLE 2



texture, but they are some of Brookmeyer's favorite biting intervals as shown in the previous two scores, and they set up logically the vertical dissonant structures in bars 58 and 82.

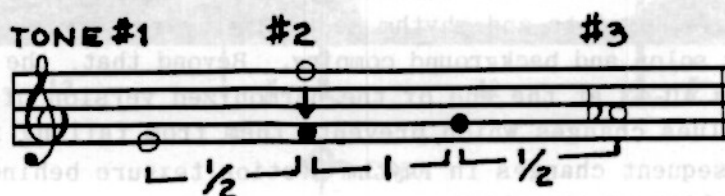
Another important *cell* of four tones is the one heard in the motive in bars 26-27 played by baritone sax, 3rd and 4th trombones, and piano (see *Example 3*). This motive turns out

EXAMPLE 3



to be the principal shout figure at **G** and is harmonized as a background figure in bars 58-60. It is more closely related to the original tone-set than is at first obvious. The first three notes of a set are the ones most easily remembered. If we put the first three tones in the same octave and add a fourth tone of G (the only pitch missing in the original tone-set) to make two intervals of a minor 2nd separated by a major 2nd, we have the transposed version of the motive from bars 26-27:

EXAMPLE 4



The gradual transformation of the original 10-tone atonal line into a blues line follows a calculated sequence:

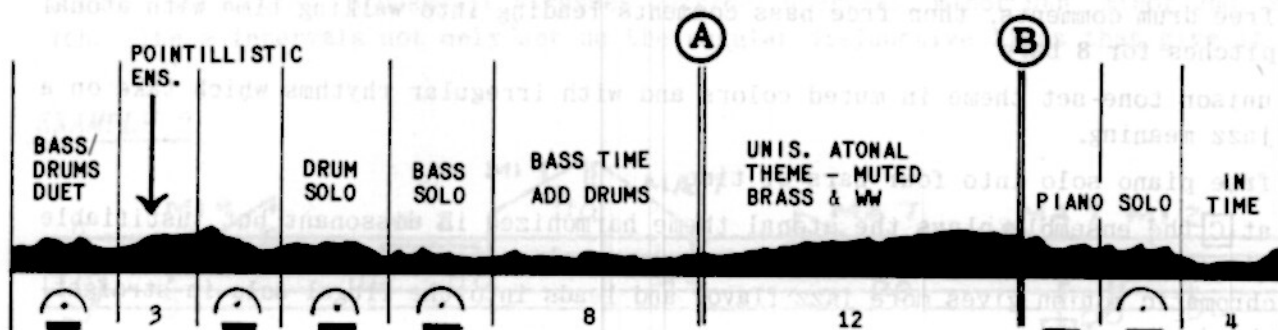
1. pizzicato bass and drum duet -- this jazz version of a percussive, pointillistic texture leads into:
2. an out-of-tempo pointillistic presentation of the tone-set theme in muted brass, woodwinds, piano (more "orchestral" colors)
3. free drum comments, then free bass comments leading into walking time with atonal pitches for 8 bars
4. unison tone-set theme in muted colors and with irregular rhythms which take on a jazz meaning.
5. free piano solo into four bars of time
6. at **C** the ensemble plays the atonal theme harmonized in dissonant but justifiable clusters in mellow, into-the-stand colors --- in bars 40-41, the low open-spaced chromatic motion gives more jazz flavor and leads into the flugel solo in straight-ahead time at **D**

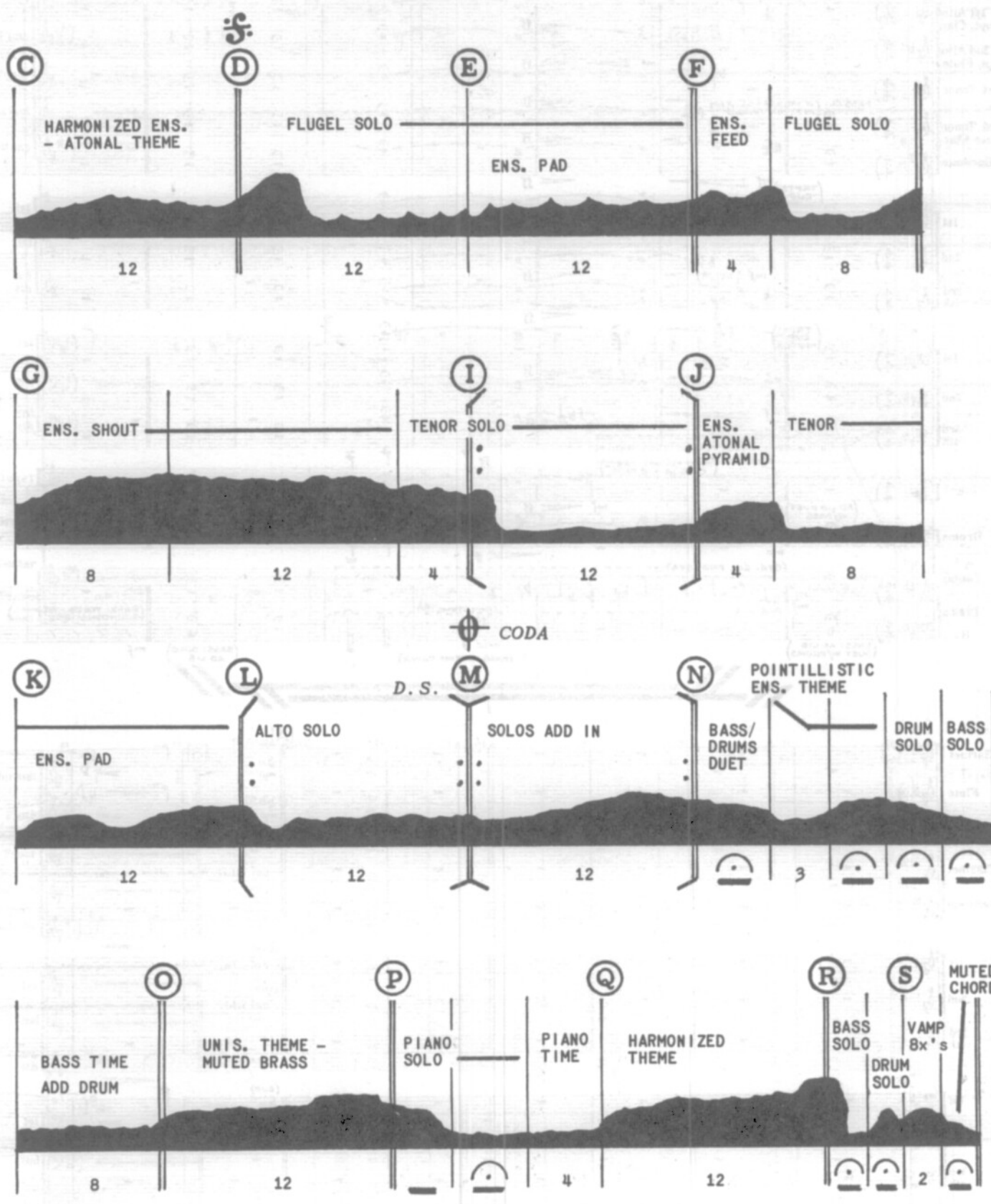
7. after three choruses of blues, the band shouts at **G** on the 4-tone motive shown in *Example 4*, the first time the whole band has reached this all-out jazz peak -- the last four bars peak in the biggest climax of the chart, kicking in the tenor solo at **I** -- a pointillistic texture of pyramid accents at **J** keeps unifying the score in this atonal vein,
8. as the alto solo starts at **L**, the drums almost disappear and the dynamics come way down before gradually building again,
9. on the D.S., another shout and climax bring in the trombone solo at **I** -- at **L** the texture changes dramatically behind the trombone as everyone but the bass drops out and again gradually builds,
10. as the trombone solo ends, the other solo instruments gradually enter for a multiple improvisation which is one more jazz version of atonal free texture -- this thins out and quiets to lead to the bass cadenza,
11. one more recap of the unison and harmonized theme leads into a final vamp with a "Duke-ish" muted trumpets/saxes voicing that swells up to a smaller but effective final climax before quieting to the last held chord.

One of the traps in pieces which combine non-jazz and jazz elements is that, after a "serious" introduction and a transition into jazz feel, charts often let down and sound ordinary going into straight-ahead jazz. The fact that *ABC Blues* does not fall into that trap is no accident. In addition to the carefully worked out transformation just analyzed, Brookmeyer counted on his soloists and rhythm section players to pick up the serial style and carry it into their solos and background comping. Beyond that, the use of minor chords with major 7ths in bars 40-43 at the end of the harmonized version of the theme casts an unusual color on the blues changes which prevents them from falling into a normal blues sound. Also, the subsequent changes in rhythm section texture behind the solos help to sustain the fantasy quality of the chart.

The form of the arrangement and its dynamic contour look like this:

EXAMPLE 5





35 36 37 38 39 40 41 42

Saxes

Clarinet

2nd Alto

1st Tenor

Bass Clarinet

Baritone

Trpts

1st

2nd

3rd

4th

Trbs

1st

2nd

3rd

4th

Flugel

Drums *simile*

Guitar

Piano

Bass

(GTR. 4) PNO. 4

(PNO.)

(BASS)

35 36 37 38 39 40 41 42

SAXES

BRASS

RHYTHM

HARMONIC DETAIL

B \flat 7(b9) (b9)

E \flat 13

A \flat 13

B \flat 7(b9)

E \flat 13 (MA7)

E \flat 13 (MA7)

D \flat 13 (MA7)

A \flat 13

B \flat 7(b9) (b9)

E \flat 13 (MA7)

E \flat 13 (MA7)

D \flat 13 (MA7)

A \flat 13

B \flat 7(b9) (b9)

E \flat 13 (MA7)

E \flat 13 (MA7)

D \flat 13 (MA7)

A \flat 13

51 52 53 54 55 56 57 58 59

(CONTINUE FLUGEL SOLO 1ST X)
(CONTINUE ALTO SOLO ON D.S.)

Saxes

Clarinet

2nd Alto

1st Tenor

Bass Clarinet

Baritone

Trpts

1st

2nd

3rd

4th

Trbs

1st

2nd

3rd

4th

Flugel

Drums

Guitar

Piano

Bass

Chords: $G^7(b^9)$, A_{mi}^7 , $D^7(\#9)$, $G^7(b^9)$, A_{mi}^7 , $B^b_{mi}A^7$, $C_{mi}A^7$, $B^b_{mi}A^7$

Chords: $C^7(b^9)$, D_{mi}^7 , $G^7(\#9)$, $C^7(b^9)$, $D_{mi}A^7$, $E^b_{mi}A^7$, $F_{mi}A^7$, $E^b_{mi}A^7$

Chords: $B^b^7(b^9)$, C_{mi}^7 , $F^7(\#9)$, $B^b^7(b^9)$, $C_{mi}A^7$, $D^b_{mi}A^7$, $E^b_{mi}A^7$, $D^b_{mi}A^7$

(BASS: SOUNDING BVA BASSA)

SAXES

BRASS

RHYTHM

HARMONIC DETAIL

Chords: $C_{mi}A^7$, $D^b_{mi}A^7$, $E^b_{mi}A^7$, $D^b_{mi}A^7$

Chords: $C_{mi}A^7$, F , $B^b_{mi}A^7$, $E^b_{mi}A^7$, $D^b_{mi}A^7$

⁴⁰ A^bMA^7 $F^{\sharp}MA^7$ FMA^7 E^bMA^7 $C^{\sharp}MA^7(bs)$ $G^7(b^{\sharp})$ A_{mi}^7 $D^7(\sharp 4)$ $G^7(b^{\sharp})$

Clarinet
 2nd Alto
 1st Tenor
 Bass Clarinet
 Baritone

1st
 2nd
 3rd
 4th

1st
 2nd
 3rd
 4th

Flugel
 Drums
 Guitar
 Piano
 Bass

D^bMA^7 BMA^7 B^bMA^7 A^bMA^7 $G^bMA^7(bs)$ $C^7(b^{\sharp})$ D_{mi}^7 $G^7(\sharp 4)$ $C^7(b^{\sharp})$

(GTR: COL PNO.)
 (PNO: L.H.)
 (WALK)
 col PNO.

SAXES
 BRASS
 RHYTHM
 HARMONIC
 DETAIL

BMA^7 A_{mi}^7 A^bMA^7 G^bMA^7 $E_{mi}^7(bs)$

BMA^7/F A_{mi}^7/B^b A^bMA^7/F G^bMA^7/B^b $E_{mi}^7(F)/B^b$

shout built on motive
from bars 26-27

78 A_{mi}^7 79 $D^7(\#4)$ 80 $G^7(b9)$ 81 (END ALTO SOLO ON D.S.) 82 (PLAY BOTH X'S) 83 84 85

1st Alto A_{mi}^7 $D^7(\#4)$ $G^7(b9)$ (END ALTO SOLO ON D.S.) (PLAY BOTH X'S)

2nd Alto A_{mi}^7 $D^7(\#4)$ $G^7(b9)$ (END ALTO SOLO ON D.S.) (PLAY BOTH X'S)

1st Tenor A_{mi}^7 $D^7(\#4)$ $G^7(b9)$ (END ALTO SOLO ON D.S.) (PLAY BOTH X'S)

Bass Clarinet A_{mi}^7 $D^7(\#4)$ $G^7(b9)$ (END ALTO SOLO ON D.S.) (PLAY BOTH X'S)

Baritone A_{mi}^7 $D^7(\#4)$ $G^7(b9)$ (END ALTO SOLO ON D.S.) (PLAY BOTH X'S)

1st A_{mi}^7 $D^7(\#4)$ $G^7(b9)$ (END ALTO SOLO ON D.S.) (PLAY BOTH X'S)

2nd A_{mi}^7 $D^7(\#4)$ $G^7(b9)$ (END ALTO SOLO ON D.S.) (PLAY BOTH X'S)

3rd A_{mi}^7 $D^7(\#4)$ $G^7(b9)$ (END ALTO SOLO ON D.S.) (PLAY BOTH X'S)

4th A_{mi}^7 $D^7(\#4)$ $G^7(b9)$ (END ALTO SOLO ON D.S.) (PLAY BOTH X'S)

1st A_{mi}^7 $D^7(\#4)$ $G^7(b9)$ (END ALTO SOLO ON D.S.) (PLAY BOTH X'S)

2nd A_{mi}^7 $D^7(\#4)$ $G^7(b9)$ (END ALTO SOLO ON D.S.) (PLAY BOTH X'S)

3rd A_{mi}^7 $D^7(\#4)$ $G^7(b9)$ (END ALTO SOLO ON D.S.) (PLAY BOTH X'S)

4th A_{mi}^7 $D^7(\#4)$ $G^7(b9)$ (END ALTO SOLO ON D.S.) (PLAY BOTH X'S)

Flugel D_{mi}^7 $G^7(\#4)$ $C^7(b9)$ (END SOLO)

Drums D_{mi}^7 $G^7(\#4)$ $C^7(b9)$ (END SOLO)

Guitar C_{mi}^7 $F^7(\#4)$ $Bb^7(b9)$ (STRICOL 1ST TRB. RVA) Bb^{13} F_{mi}^7 G_{mi}^7 A_{mi}^7 D_{mi}^7 C_{mi}^7 B^0 Bb_{mi}^7 $B_{mi}^7(b9)$ $E_{mi}^7(b9)$ $A_{mi}^7(b9)$ $G_{mi}^7(b9)$ $C^7(b9)$ B^7

Piano C_{mi}^7 $F^7(\#4)$ $Bb^7(b9)$ (STRICOL 1ST TRB. RVA) Bb^{13} F_{mi}^7 G_{mi}^7 A_{mi}^7 D_{mi}^7 C_{mi}^7 B^0 Bb_{mi}^7 $B_{mi}^7(b9)$ $E_{mi}^7(b9)$ $A_{mi}^7(b9)$ $G_{mi}^7(b9)$ $C^7(b9)$ B^7

Bass C_{mi}^7 $F^7(\#4)$ $Bb^7(b9)$ (STRICOL 1ST TRB. RVA) Bb^{13} F_{mi}^7 G_{mi}^7 A_{mi}^7 D_{mi}^7 C_{mi}^7 B^0 Bb_{mi}^7 $B_{mi}^7(b9)$ $E_{mi}^7(b9)$ $A_{mi}^7(b9)$ $G_{mi}^7(b9)$ $C^7(b9)$ B^7

2802

5-step planing minor 9th on important beat

minor 2nd grind

contrary motion between outer parts

RHYTHM Bb^{13} F_{mi}^7 G_{mi}^7 A_{mi}^7 D_{mi}^7 C_{mi}^7 B^0 Bb_{mi}^7 $B_{mi}^7(b9)$ E_{mi}^7 A_{mi}^7 $A_{mi}^7(b9)$ $G_{mi}^7(b9)$ $C^7(b9)$ B^7

HARMONIC DETAIL Bb^{13} F_{mi}^7 G_{mi}^7 A_{mi}^7 D_{mi}^7 C_{mi}^7 B^0 Bb_{mi}^7 $B_{mi}^7(b9)$ E_{mi}^7 A_{mi}^7 $A_{mi}^7(b9)$ $G_{mi}^7(b9)$ $C^7(b9)$ B^7

missing 3rd unimportant because of complete upper sonority

substitute chords by tonicization

planing minor 7th chord

132 133 134 135 (TO ALTO) 136 137 138 139

Clarinet

2nd Alto

1st Tenor

Saxes

Bass Clarinet

Baritone

Trpts

Trbs

Flugel

Drums

Guitar

Piano

Bass

Chord progressions and musical notation for measures 132-139. Key changes and dynamics are indicated.

(ALTO)
SOLO AD LIB

140 141 142 143 144 145 146 (4) 147 C 13 (#4)

1st Alto

2nd Alto

1st Tenor

Saxes

Bass Clarinet

Baritone

Trpts

Trbs

Flugel

Drums

Guitar

Piano

Bass

Chord progressions and musical notation for measures 140-147. Includes a solo section for the 1st Alto.

147 148 149 150 151 152 153

1st Alto $G^7(b^9)$ A_{m1}^7 $D^7(\#^9)$ $G^7(b^9)$

2nd Alto

1st Tenor

Bass Clarinet

Baritone

1st

2nd

3rd

4th

1st

2nd

3rd

4th

Flugel

Drums


Guitar

Piano

Bass

$Bb^7(b^9)$ C_{m1}^7 $F^7(\#^9)$ $Bb^7(b^9)$

D. S. al \oplus (D)

 CODA OPEN REPEAT (AT LEAST 4 X'S)

1ST	x	-	TEN	SOLD
2ND	x	-	add	TENDER S&X
3RD	x	-	add	ALTO S&X
4TH	x	-	add	FLUGEL

154 SOLI AD LIB (ENTER 3rd X) 155 156 157 (4) 158 C13(#9) 159 160 G7(b9) 161 162 Am7 163 D7(#9) 164 G7(b9) 165

1st Alto (TO FLUTE)

2nd Alto SOLI AD LIB (ENTER 2nd X) col Flugel

1st Tenor col Flugel

Bass Clarinet

Baritone

(TRPTS: TO CUP MUTES)

1st

2nd

3rd

4th

SOLI AD LIB col Bass

2nd (TO CUP MUTE)

3rd (TO CUP MUTES)

4th

SOLI AD LIB (ENTER 4th X) C7(b9) (4) F13(#9) C7(b9) Dm7 G7(#9) C7(b9)

Flugel

Drums (4) (8) (12)

Guitar (GTR: COL BASS) (PND) col Bass

Piano Bass Bb7(b9) (4) Eb13(#9) Bb7(b9) Cm7 F7(#9) Bb7(b9)

176

Bob Brookmeyer interview

Ray Wright: What can you add to my analysis to clarify your writing goals and methods?

Bob Brookmeyer: *I looked through the chapter thoroughly and I was very impressed by it. When I finished reading it I felt very smart, realizing that when I sit down to write I'll become very dumb again!*

I enjoyed the way you picked out connections throughout the pieces that were unconscious with me. Like the raised and natural 5ths in 'Hello And Goodbye' and the repeating motive in 'ABC Blues' (bars 26, 82). I wasn't consciously aware of them.

RW: That's really amazing since they are so consistent and functional. How do you feel about my warning to arrangers to use caution in writing complex harmony, as in 'First Love Song,' unless they have a super in-tune band to play it?

BB: *Yes. Otherwise it can be very discouraging. But I'm glad some bands can play them now. I've heard a couple of bands begin to play 'First Love Song' and it sounds pretty horrendous until they realize they have to do a lot of things to play better themselves before they can play the piece right.*

RW: What is your point of view when you include a chord 3rd as well as the 4th in a suspended dominant 7th chord, as in bars 17-32 of 'Hello And Goodbye'?

BB: *Well, I probably first heard that sound in a root position with the 3rd and 4th adjacent, probably from Stravinsky because he uses it so well. I use it as a deliberately disturbing situation, which I like to do. I like to take a normal situation and find a way to disturb it -- make it tense, do something with it, make it active.*

I got interested in your graphs because, in trying to explain lines, I have said that I view them like architecture. For example, B major over C will press down (like a physical pressure) on the whole tonality, upon the musical sense, while a Db will lift up. So there actually is a physical movement, like the 3rd and 4th in the Ab suspended chord (in 'Hello And Goodbye') seem to make angles. If I think about it I'll see shapes of lines, actual geometric feelings of pressure, of building.

I think it's good when people start experimenting, looking around the piano to realize that there are pulls and pushes, like a physical presence. If you learn to look for it, it will give you another dimension in selecting harmonic materials.

One thing I've gotten interested in thinking about is the effects music has on people, since one person playing alone is different than one person playing for one other person. And one person playing unaccompanied among 17 persons is different than one person playing for 3,000 people. The dynamic changes all the time. I found that when Mel's band plays my arrangement of 'Skylark' (the first writing I'd done for a while), there was a built-in four-measure rest at the end when the audience never did anything. It was completely still. So I had control of them for four bars. Same with the simple piece called 'Sad Song.' It completely flattens out the Vanguard audience. There's just no emotion left. It seems to have a powerful effect on people. We have to play something like 'Hello And Goodbye' afterward to cheer up the audience.

- RW: That must really be gratifying, to have such communication with the audience.
- BB: Yes, and it's interesting and challenging, as you realize you have some power over the atmosphere, and mood, and emotions in the room. That's a dimension of writing that doesn't get talked about too much. Most of the young writers I hear just seem to go straight ahead and get material out, and figure, "I'll do a big thing here and some small things and some solos," not realizing that they control not only the music but the feelings of the guys in the band and the people who hear it.
- RW: How did the form of 'Hello And Goodbye' evolve?
- BB: I wanted the band to start playing as if they were just making it up. I didn't want the melody to be important. I wanted the whole thing to start just like a long line drawn on paper, just to get everybody humming together and getting a general feeling.
- RW: In the dense dissonance which is piled up in bar 90 at the end of the soprano sax 'B' section through stretto entrances of that one motive, did you first decide the make-up of the arrival chord or did the motives lead you into that chord?
- BB: They led me. The music usually leads me -- I have very little luck leading music.
- RW: What comment do you have about my concept of the difference between density and intensity?
- BB: I agree, because the minor 2nd can be the most intense thing or the density can, depending on the situation. I like what you say about not using formula voicings, that everything was picked to keep within a consistent tension. So I used as many or as few notes as I needed to sound right to me to keep the tension going. I wanted to keep the situation aggravated until the last four bars (bar 61) in that Ravel-like triad situation.
- RW: Are there any points you want to add to my comments about your shaking us up with simultaneous natural and sharp 9ths?
- BB: I would encourage people to take chances. I hear so much successful method writing, especially in those rock-and-roll jazz writers. Most of the writing is geared around that, and they're adept at writing single-note chords instead of finding orchestral textures. Because the rock-and-roll rhythm allows nothing delicate to happen in the lower and inner voices, everything is very primitive. I'm trying to encourage them to get away from situations like that so they can hear every voice, not to write rock-and-roll ballads because it kills every premise of lines and delicacy and shading. But if you compose without rhythm section or with just percussion and bass, you can keep the music sense of it. Because if they keep writing for situations, they won't learn anything. They'll keep writing as in commercial writing -- you keep writing what you have to and the situation always dictates less than you can do. So if they don't put themselves in positions to write experimentally, they won't learn how to do things. They won't find choices, they won't make mistakes which they have to make. I don't hear many mistakes in the writing of young people today! It's very discouraging!
- It's funny, but reading your analysis of what I've written, I'd go back and change about everything I've done, if I had time.
- RW: Why? I wasn't analyzing faults.

BB: *I see many faults, mistakes in orchestration, harmonic structure, but all that is work in progress so I'm just trying to make the next piece better.*

RW: *In 'Hello And Goodbye,' bar 232, the simultaneous natural and sharp 5ths in the major 7th chords made me hear inverted augmented major 7th chords. How do you think of them?*

BB: *It was written to get the thrilling texture of the double minor 2nds. It gives a very vibrating sound.*

RW: *In 'First Love Song,' is there any kind of guiding principle on choosing substitute harmony that you could give?*

BB: *Well, everything worked on a plane. Things either seem to press down or want to move up. I tried to listen to where things wanted to go. Again, the idea of avoiding formula writing was true in 'First Love Song' too. Notes were picked from a chord name to make certain effects happen. The same chord would appear two or three times and have different notes in it or be positioned in different ways to sound differently.*

RW: *In 'ABC Blues,' what meaning do the dissonant intervals in the theme have to you?*

BB: *When I hear a major 7th, it sounds like it's pressing down and a minor 9th seems to be expanding, so they have shapes for me and I keep the shapes I like. I wanted it to sound serial because I like serial things. And those are the notes that sounded best to me.*

RW: *What final advice can you give a writer who has been motivated enough to study this book and your writing?*

BB: *I think it would be very nice if people would spend a lot of time playing at the piano and listening to what it really sounds like, rather than just getting through situations in order to finish a piece. I think the time spent reflecting is the time that counts in writing.*

I remember that Bill Finnegan told me a story about Debussy sitting for days playing a chord until he understood all of the things about that chord that he wanted to hear and how he wanted to orchestrate it. Until it becomes a part of you.

It's like listening to Charlie Parker on a record and learning a solo, which could take a couple of weeks for a dummy like me when I was a kid. Or seeing it in a book and saying, "Aha, there it is; I'll play it through." And you learn nothing. But if you experience it, it becomes part of your language. The kids need to know that.

RW: *Amen!!*

summary

After studying the eight scores of these fine writers, certain points about the craft of arranging can be made. The three writers differ in certain clear ways but, in common with many fine writers, they share an amazing number of qualities:

1. Each writer gives each chart a focus, a character, a story which has a beginning, a middle, and an end.
2. Each has a consistency of harmonic and voicing procedures, whether accomplished consciously or subconsciously.
3. Each score relies most of all on good, idiomatic tunefulness before taking into account the additional elements of harmony, color, texture, and form.
4. Rhythmic invention is of primary importance.
5. Re-use of the material is constantly seen. It is, of course, an efficient way of working, but beyond that it provides a classy kind of unity.
6. Harmony, whether simple or complex, is used to serve the needs of the chart.
7. In all cases, the balance in the use of the variable elements is controlled so that some elements remain constant while the focus of attention is directed to other elements. For example, in *Basic - Straight Ahead*, Nestico keeps the form, voicings, color, and harmony constant and predictable to highlight the groove, but he uses subtle variations of rhythm, melody, dynamics and key modulation.

In *Three And One*, Thad holds the form, the basic chord changes, and tonality constant while highlighting color and texture changes between the trio, full ensemble and sax soli by using substitute chords and rhythmic variations.

In *Hello And Goodbye*, Brookmeyer uses a simple tune, unchanging voicings, only one key change, and simple basic chords while the form, color, and texture change from dense to transparent textures to surprise us.

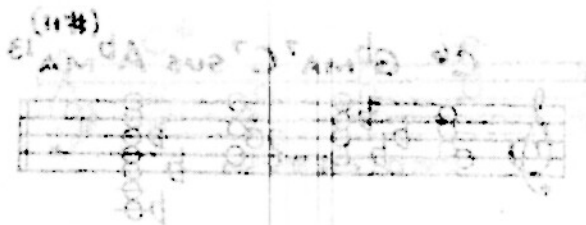
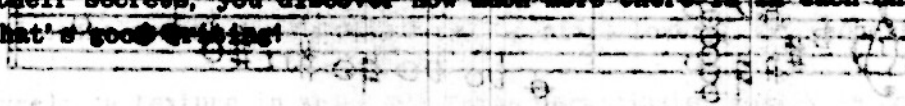
8. Harmonies are justified and voice-leading (as an important aspect of tunefulness) is never forgotten.
9. Good registers and idiomatic writing for the instruments have been pointed out continually, as has the principle of making each section sound harmonically good when heard by itself.

The differences among the three writers seem small in comparison with their similarities:

1. There are differences in harmonic richness, both vertically and in the use of passing and substitute chords. The scope of such differences goes from the deliberately simple 4-part, non-dissonant structures of Nestico to the rich, complex "seasoned with dissonant grinds" writing of Thad to the pointed dissonances used by Brookmeyer as he alternates between tension and release.

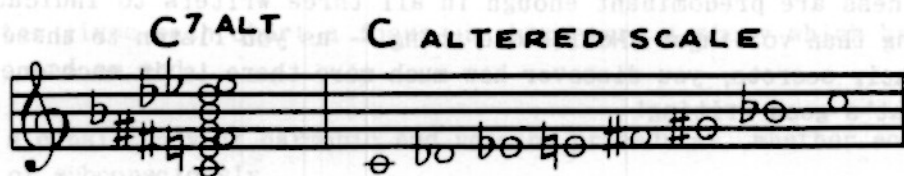
2. Regarding form, the degree of ~~complexity~~ ^{variety} in normal 32-bar song and head-and-variation forms for the overall chart is different for each writer. But none of them are locked into any rigid formula for either the song form or the arrangement form.

In retrospect, aspiring writers should note that the elements of focus, balance, and natural tunefulness are predominant enough in all three writers to indicate that there is more to arranging than ~~voicings~~ ^{Notice one thing} -- as you listen to these charts over and over to learn their secrets, you discover how much more there is in each one to learn and to appreciate. That's good ~~writing~~ ^{writing}!



glossary

alt.: altered; $C^7 \text{ ALT}$ - $C^7 \text{ ALTERED}$ - a dominant 7th type chord which includes sharp and flat 5ths and 9ths; a C altered scale includes the notes of the $C^7 \text{ ALT}$ chord.



atonal: an absence of tonal centers.

basic chorale voicing (or true-bass or basic ensemble voicing): the voicing in which the individual parts move independently of the lead line, balancing the sometimes conflict-requirements of good voice leading and good vertical sonority. No strict rules of the spacing between parts apply, but the lower intervals are generally larger and the upper ones smaller (see *Basie - Straight Ahead* analysis on page 10).

block voicing: a thickened-line voicing of close positioned 4-part harmony.

blue notes: the lowered 3rds, 5ths and 7ths of major scales.

borrowed chord: a chord borrowed from a parallel mode to give a chord quality (major, minor, half-diminished, etc.) different from the normal chord built on that scale tone. For example, $D\flat^7$ in the key of C major is borrowed from the parallel mode of C minor, where the II^7 chord is a half-diminished chord.

cell: a short, intervallically constant motive.

close voicing: non-spread vertical structures, usually stacked 3rds with occasional 2nds and 4ths.



CLOSE VOICINGS

clusters: vertical structures mostly of stacked 2nds.

comp: an abbreviated jazz term meaning "to accompany," such accompaniment consisting of articulated rhythmic chords usually played by piano or guitar.

concerted ensemble: a passage in which the horns play a harmonized melody in identical rhythms.

density: the degree of sound thickness produced by the quantity of different tones within a given interval.

diatonic parallelism: diatonic (scalar) parallelism (planing) occurs in concerted harmony when the non-lead voices move stepwise in the appropriate scale in the same direction as the lead voice's stepwise motion. This differs from true planing (exact parallelism) in that all voices do not move identical intervals because all scalar intervals are not the same.

8vb: a shorthand score symbol for "octava bassa" (octave lower); not properly used in parts.

ensemble (texture): a texture in which all horns participate, mostly in concerted rhythmic harmony.

exact parallelism: planing; each under voice moving exactly the same interval as the lead voice.

extensions: the upper chord tones beyond the seventh.

4-part block writing: the thickened-line harmonization of a melody in which the four parts occur within an octave. This is the basis for 4-part ensembles in which these basic four pitches are distributed in closed or open voicing to other instruments in any octaves (see [E] in *Basie - Straight Ahead*).

grinds (or rubs): dissonances between two voices, usually minor 2nds or minor 9ths.

head: the tune upon which an arrangement is built.

horns: jazz wind instruments.

intensity: quality of psycho-acoustical strength as contrasted with density, the quality of thickness.

inversions: different vertical orderings of a chord's tones without changing voicing.



motive: a brief melodic figure or fragment of a theme.

open voicing: vertical structures spread to a voicing including typically two or more intervals of a 4th or larger.



outside: jazz terminology for tones distant from the basic chord, or for chords more distant from a tonality or from given chord changes.

parallel motion: when all voices move the same direction as the lead line.

passing chord: a chord harmonizing a stepwise melody tone differently than the predominant surrounding harmony (see *Three And One* analysis on page 54). The rhythm section parts do not include symbols for passing chords unless they sound for one beat or longer.

pedal (pedal point): a continuing bass (usually tonic or dominant pitch) through several chord changes.

planing: exact parallelism; each voice moves the exact interval in the same direction as the lead line.

pointillistic: pertaining to a texture in which each succeeding tone is articulated by a different instrumental color.

pyramid: a pile-up of individual tones, one entering after the other and each sustaining the tone.

recap: recapitulation; repetition.

secondary $II\bar{M}I^7$ or $II\bar{6}^7$: the minor 7th or $\bar{6}^7$ th whose root is a perfect 4th below the secondary V^7 to which it resolves.

C B $\bar{M}I^7(b5)$ E 7 A $\bar{M}I$ C 7 F

SECONDARY SECONDARY TRANSIENT

Q: II $\bar{M}I^7(b5)$ V 7 F: { I $\bar{M}I$ III $\bar{M}I$ V 7 I

secondary V^7 : a V^7 chord whose root is a perfect 4th below any transient tonic.

serial music: music constructed from pre-ordered sequences of pitches (tone rows or tone sets), rhythms, or other parameters.

shout: a concerted ensemble passage written to achieve a climactic, shouting result.

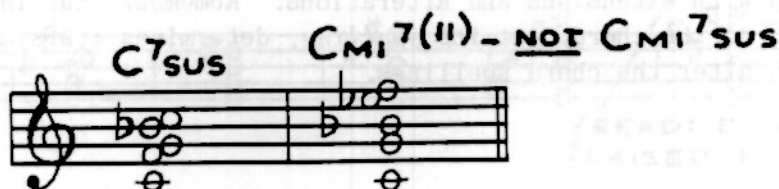
stretto: successive entrances of a motive before the preceding ones have been completed.

substitute chords: chords which reharmonize a melody or a given set of chord changes in a more complete way than do passing chords, which only connect two surrounding chords. The rhythm parts need these chord symbols to avoid a harmonic clash.

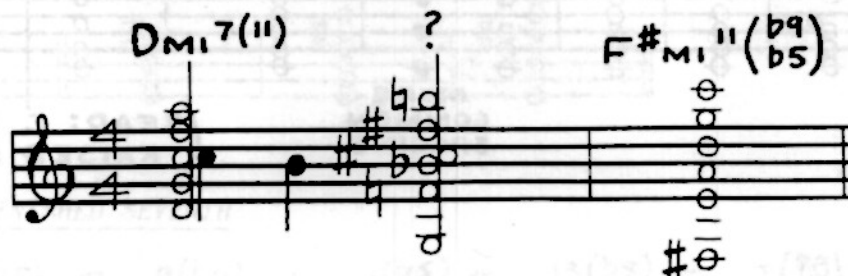
solis: a harmonized sectional feature.

Supersax voicing: 4-part block harmonization with 8yb-doubled lead.

suspension: an unresolved dissonance (traditionally held over from a preceding chord); in jazz, exclusively a 4th in a chord in which no 3rd is present. Hence, a minor 7th with a 4th is not a suspension, but is an 11th.



synthetic harmony: harmony that is not identifiable as an idiomatic jazz chord, but which results from strong voice leading. In rhythm section parts, this should be notated in pitches rather than a given chord symbol.



thickened line: harmonized line in which all of the parts move in predominantly parallel motion with the lead line.

tone set: a pre-ordered sequence of tones, usually less than 12.

tonicization: the process of designating any chord (except a diminished 7th) anywhere in a phrase as a transient tonic toward which substitute chords may cadence (see the analysis of *Three And One* on page 55).

transient tonic: see tonicization.

tritone substitution: the V^7 type chord whose root is a tritone away from the normal V^7 in a V^7-I resolution. Hence, a bII^7 chord, which is referred to as an upper chromatic V^7 type chord in this book (see *Three And One* analysis on page 57).

12-tone music: serial music which pre-orders 12 different pitches.

upper chromatic substitute: a V^7 or major 7th type chord which resolves from a half-step above to the following tonic or transient tonic; a bII^7 or bII_{MA}^7 chord (see *Three And One* analysis on page 57).

upper pedal (upper pedal point): a tone, usually of tonic or dominant quality, which may be held in an upper voice through several chord changes.

voice leading: voice motion in which a harmony part moves stepwise or resolves active chord tones in normal directions (7ths down to 3rds in cycles of fifths, leading tones upward, blues notes downward).

voicing: always used here to mean the vertical spacing of tones. In other contexts, it can mean orchestrational mixes of colors.

most-used chord types

In these examples, the basic chord for each type is shown first, followed by versions of the chord type as enriched with extensions and alterations. Remember that in chord symbols in this context the *sound* of the chord, not its *spelling*, determines its symbol. Hence enharmonic spellings do not alter the chord spellings.

1. MAJOR

C C^b C^{6/9} C^{MA7} C^{MA9} C(ADD9) C^{MA9}(#11) C^{6/9}(#11) C^{MA13}(#11)

MORE COMMON SPACING

(READ: C 6-9, RAISED 11)

1a. TRIAD SUSPENSION

C^{sus}

1b. MAJOR TRIAD, FLAT FIFTH

C(b5)

1c. AUGMENTED TRIAD, MAJOR SEVENTH

C⁺(MA7) C⁺(MA9)

2a. MINOR

E_{MI} E_{MI}^6 $E_{MI}^{6/4}$ $E_{MI}^{(MA7)}$ $E_{MI}^{9(MA7)}$ $E_{MI}^{11(MA7)}$ $E_{MI}^{9(\#11)}$ $E_{MI}^{6/4(\#11)}$

(READ: E MINOR 9,
RAISED 11, MAJOR 7)

2b. MINOR SEVENTH

E_{MI}^7 E_{MI}^9 E_{MI}^{11} E_{MI}^{13}

3. HALF-DIMINISHED SEVENTH

$E_{MI}^7(b5)$ $E_{MI}^9(b5)$ $E_{MI}^{11(b5)}$ $E_{MI}^{13(b5)}$ $E_{MI}^7(b9)$ $E_{MI}^{11(b9)}$

(READ: E MINOR 9, FLAT 5)

4. DOMINANT SEVENTH

D^7 D^9 D^{13} $D^7(13)$ $D^{13(\#11)}$ $D^7(b9)$ $D^7(b5)$

(11th ALWAYS OMITTED, 5th OFTEN
OMITTED IN DOMINANT 13th)

$D^9(b5)$ $D^7(b9)$ $D^9(\#11)$ $D^{13(b9)}$ $D^{13(\#11)}$ $D^7(\#9)$

5. AUGMENTED

most-used chord types

F⁺ F⁺7 F⁺9 F⁺7(b9) F⁺7(#9) F⁺7(#11) F7 $\begin{pmatrix} \#9 \\ b9 \\ \#5 \\ b5 \end{pmatrix}$ OR F7 ALT

(READ: F AUGMENTED 7, FLAT 9) (READ: F 7 ALTERED)

6. DIMINISHED SEVENTH

E[°] E[°] TRIAD E[°] (MA7) E[°] (ADD F# D#) (ADD A F#) (ADD C A D#) E[°] (SUS A)

(READ: E DIMINISHED, ADD F# D#)

Since E[°] already means diminished 7th, it is cumbersome to symbolize a diminished triad. Fortunately it is used extremely rarely.

NOTATING SUSPENSIONS

C^{SUS} C⁷SUS C⁹SUS OR $\frac{Gm7}{C}$ OR C¹¹

POLYCHORDS

$\frac{D}{C}$ $\frac{Eb}{G+7}$ $\frac{D\#m1}{Em1}$

CHORDS WITH FOREIGN-BASS

$\frac{G}{Ab}$ $\frac{C}{Ab}$ $\frac{A7}{Ab}$

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for further study

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